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Old House JOURNAL

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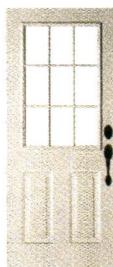


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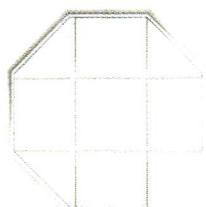
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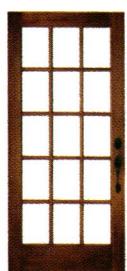
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By Susan E. Schnare

A natural fit for old-house gardens, arbors and pergolas evolved through the ages as enchanting ways to screen unattractive views or coax visitors to explore the grounds.

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Besides reflecting 200 years of architecture, the American attic often supplies vital clues about a house's own structural past.

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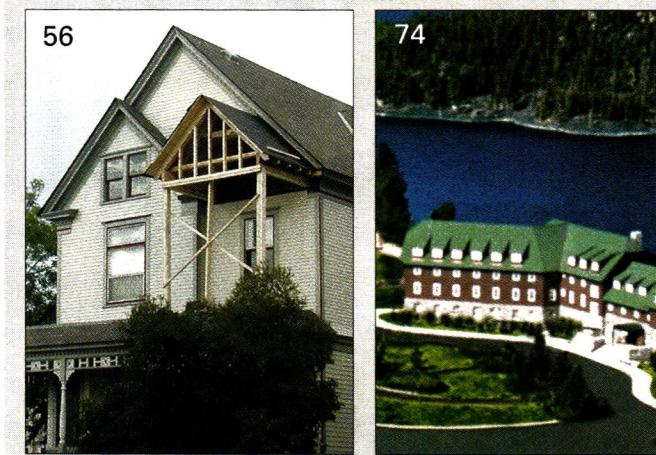
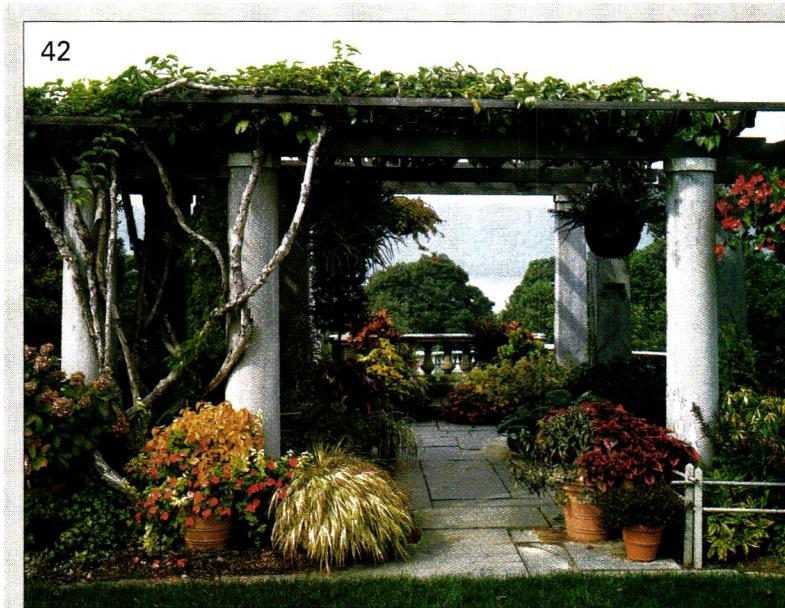
When it comes to painting house exteriors, where you put color is just as important as what you select.

74 Style: The Western Lodge

By Richard D. Mohr

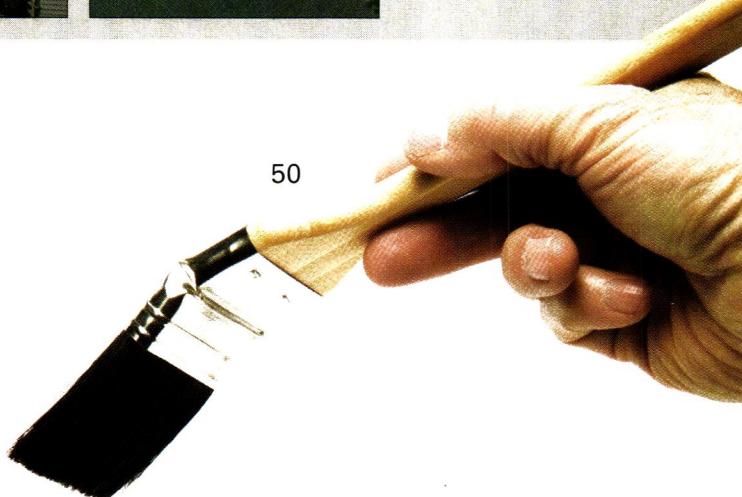
Jaw-dropping in their monumental scale, the National Park system's famous hotels are simply overgrown versions of popular house styles.

July/August 2006
Volume 34/ Number 4
Established 1973



ON THE COVER:
Carpenter Gothic porches front a neighborhood of summer cottages in Thousand Islands Park, between New York and Ontario. Photo by Andy Olenick.

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When a house painting project drags on for six years, the neighbors start asking a lot of questions.

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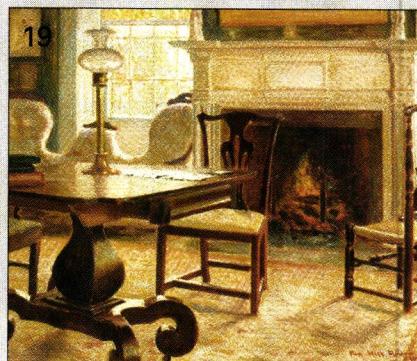
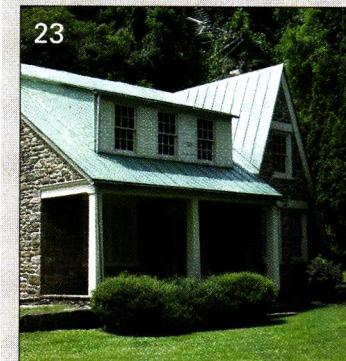
Miniature plants with storybook shapes add upscale charm to Victorian-era gardens.

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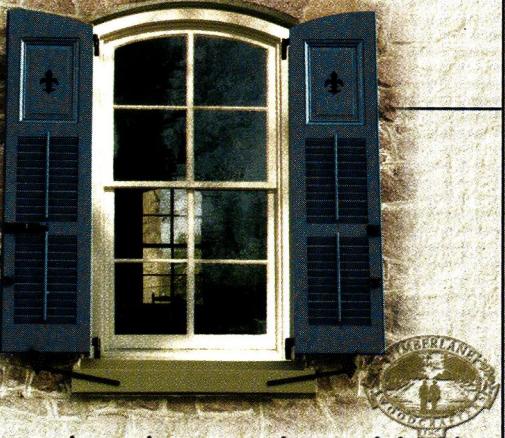
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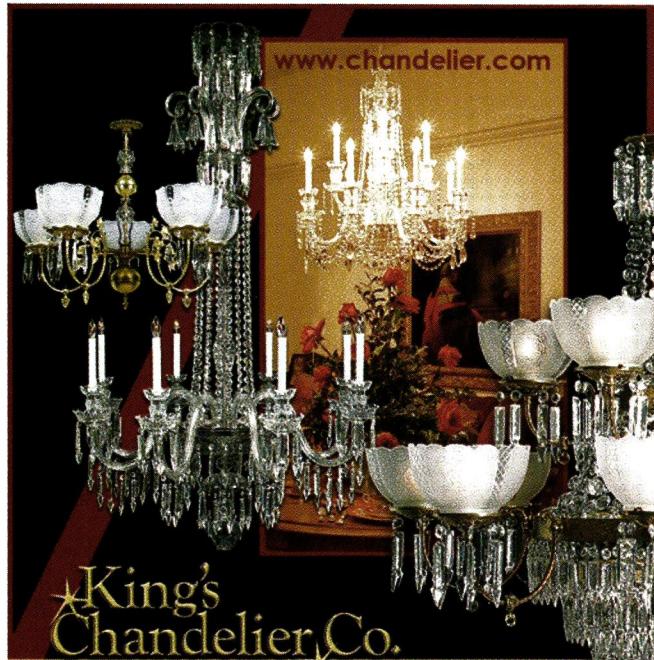
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New Old-House Journal's Restoration Directory

Newly updated for 2006, OHJ's famous guide to old-house products and services is a down-to-earth resource for neophytes and sophisticates alike. Go to the home page.

New Counter Points

Hardworking elements of any kitchen—new or old—countertops have come in a rich range of materials over the past 150 years. As a result, today's old-house owner has many options to choose from. Go to "The Magazine" section.

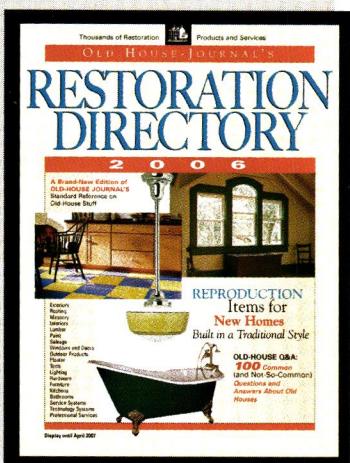
New Dealing with Woodpeckers

Among the living things that do damage to old houses, insects get the most press. Another class of winged creatures, however, can be just as insidious as termites or bees and even harder to control. Go to "The Magazine" section.

Period Homes

www.period-homes.com

Looking for a wide array of old-house products? From the publisher of *Old-House Journal*, this website, edited for architects, interior designers, and restoration contractors, is also a treasure trove of information for the ardent old-house owner in search of traditional styles and designs.

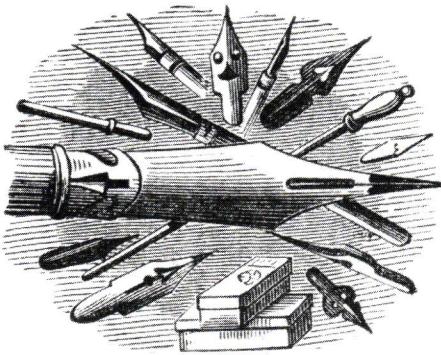


	"He mowed our lawn and our newspaper." - member report #12737	got some very envious neighbors." - member report #1456	"On time. Both times." - member report #5678	"...this guy was a miracle worker..." - member report #10100	Your home is in good hands." - member report #47872	a great job... when they show up." - member report #12342	while b great - member r
	"Their reputation is as spotless as their work" - member report #5178	"He's a cat hater." - member report #11222	"Don't expect him to negotiate." - member report #3462	"No pressure. Just honest and professional." - member report #4160	"...the price was excellent given the detail involved..." - member report #11454	"It's a shame we only see him when something breaks." - member report #8165	The came over estin - member
	"A fence even a neighbor could love..." - member report #10101	"We kicked them out before something else happened." - member report #3425	"I wish every home project would go this smoothly." - member report #2319	"My wife wanted him to stay for dinner." - member report #17852	"He respected my time, opinion and privacy." - member report #1313	"Absolutely outstanding." - member report #2011	"...a co like th rare - member
	"They worked like bees and did an excellent job." - member report # 7371	"What a mess!" - member report #1737	"...clean shaven and most professional looking..." - member report #2737	"Made me feel like I was their only client." - member report #9832	"There was a very hard language barrier..." - member report #4567	"Went to small claims court – we won." - member report #1099	"The excee expect - member
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	"Grandpa did the estimate... Pa and son did the work." - member report #5789	"I had to hire someone else to redo half the job." - member report #10232	"They were here two hours and charged me \$840." - member report #9323	"...make sure you ask for the discount..." - member report #11357	"We waited almost two weeks for our appointment." - member report #6783	"He treated my house like it was his own!" - member report #4592	"...eve corn bump the i - member
	"...he couldn't have been more disinterested in the job..." - member report #31257	"These employees love what they do and it shows." - member report #6942	"Their mothers would be very proud." - member report #13456	Educate your guess. Angie's List provides thousands of detailed reports on service companies in your area. From plumbers to auto detailing, every review comes directly from the experience of our members. Contact us at 1-888-944-5478.			
	"I offered to pay him something additional, but he refused." - member report #6543	"They never showed up and never called..." - member report #8765	"Received an apology from the owner and gift certificate to dinner." - member report #8356	Angie's list. AngiesList.com Circle no. 306			
	"Got the response 'I don't know' a lot." - member report #15672	"...quote was reasonable and the actual price was lower." - member report #6479	"The workers were an hour late, but did great work." - member report #8900	"They were friendly, and even let my daughter pretend to help." - member report #31455	"...destroyed part of my lawn by leaving equipment on it..." - member report #8721	"He understood because he has kids of his own." - member report #6521	"No how c job i still - member
	"A first class job by far." - member report #15673	"...the whole place turned - member report #15674	"The end result was first rate—cosmetically." - member report #15675	"...great quality and attention." - member report #15676	"She did not charge - member report #15677	"...he even helped me with a 'word - member	"At le provid - member

Blog It to Me

Judging by the exponential rise in popularity, 2006 may well go down as the Year of the Blog. Like many cultural tides, blogs (short for web logs) have swept up people in all walks of life, and as ever, old-house owners are at the crest of the wave.

In fact, house restoration blogs seem to have become a newsworthy phenomenon unto themselves. Just this spring, both the *Washington Post* and *The New York Times Magazine* highlighted their proliferation, with the latter noting that "an army of the competent have taken to the Internet in recent years, starting up blogs that follow, step



by grueling step, the renovation of their old houses." That may be an outsider's perspective, but it raises an interesting question. Why should folks bitten by the old-house bug—still an eccentric passion in some circles—feel compelled to not only keep a running journal of their construction exploits, but also to post it for all the world to read? Is it some sort of catharsis, where sharing the

tedium of stripping paint helps purge the memory? Or is it the ego boost of having your own show where an audience of thousands follows your project in installments as if it were on TV?

Perhaps, a houseblog is simply a 21st-century incarnation of an oral tradition that includes the trading of old-house war stories and hard-won experience. Indeed, many blogs share useful information by, say, describing the writers' discovery process in researching their house's history, or listing links to useful sites, such as the ones you can visit at houseblogs.net.

Then there are the photos. Now that digital cameras have brought us instant graphic gratification, it's possible to show everyone in the globe your album of old-house baby pictures—from the day you demo-ed the plastic kitchen brickwork put up by clueless previous owners to the beauty of the exterior paint job that was months in the making. At <http://3922.blogspot.com>, for example, you can enjoy through images the shovel-by-shovel search for a water main in the owner's basement, no less.

As if the restoration blog is not phenomenon enough, there's clear evidence of trends within this trend. Many old-house blogs and their audiences focus specifically on the style or era of a particular house. Visit ranchhandy.blogspot.com, and you'll be in deep on ranch houses, further evidence that the world of historic preservation is segmenting as it continues to grow chronologically and demographically.

Subtle cultural shifts often reverberate for generations. Back in the 1990s, no less an observer than *Spy* magazine determined when the word *spaghetti* suddenly became passé (it was in the late 1970s, I believe). Young and old have been calling stringy macaroni *pasta* ever since. Will old-house blogs remain relevant as long as the houses that are their subjects? Tune in a decade from now, and we'll see.

EDITOR-IN-CHIEF Gordon H. Bock

ART DIRECTOR Karen Pollard

SENIOR EDITOR Demetra Aposporos

MANAGING EDITOR Catherine Siskos

PHOTO RESEARCHER John Loggins

CONTRIBUTING EDITORS James C. Massey

Shirley Maxwell

Marylee MacDonald

Steve Jordan

Rob Leanna

PUBLISHER Michael J. Tucker

CIRCULATION DIRECTOR Marilyn Light

CIRCULATION MANAGER Betty Russell

RETAIL SALES DIRECTOR Mark Harris,

National Publisher Services

PRODUCTION MANAGER Jessica K. Baim

PRODUCTION DESIGNER Michele Weaverling

ADVERTISING PRODUCTION

COORDINATOR Allison S. O'Connor

DIGITAL IMAGING

CONSULTANT George Brown

EDITORIAL AND

BUSINESS OFFICES Restore Media, LLC
1000 Potomac St., NW
Suite 102
Washington, DC 20007

TEL (202) 339-0744

FAX (202) 339-0749

SUBSCRIPTION INQUIRIES (800) 234-3797



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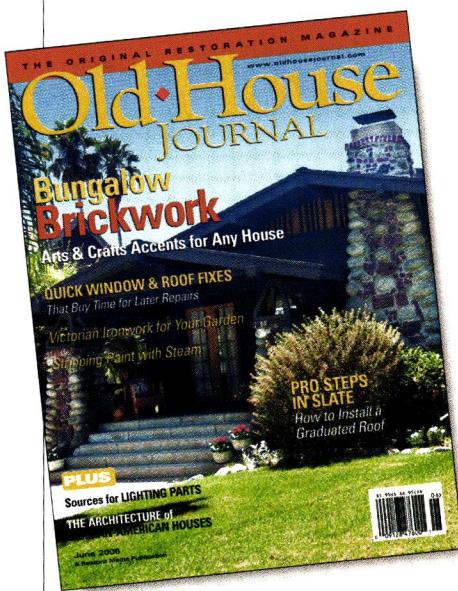


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Letters



A Do-It-Yourself Request

I enjoy every issue of *Old-House Journal*, especially the how-to articles, such as "Bridging the Maintenance Gap" by John Leake in the May/June 2006 issue. This kind of down-to-earth piece is so helpful for those of us who do our own work on our old houses. It tells the average guy, who doesn't always have time for a permanent fix right away, how to put a bandage on a problem to stave off further damage until lasting repairs can be made. I know because I've used a lot of bandages on my 76-year-old house since I purchased it.



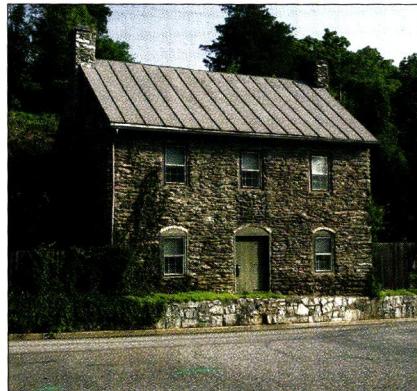
Please include more articles like this one in the future. You guys do a good job,

and I always look forward to the next issue. It never comes soon enough.

William Wagner
Zionsville, Indiana

Rentable Landmarks

I was surprised you didn't include houses that are part of England's Landmark Trust in your article, "Old-House Getaways That Rent by the Week" (Annunciator, May/June 2006). The Trust rents almost 200 historic buildings by the week. They are mostly in Great Britain, but a few are in the United States and Italy. They include pavilions, gatehouses, watchtowers, farm cottages, townhouses, castles, and monasteries. Accommodating between two and 16 people, these architectural treasures are beautifully restored, scrupulously maintained,



and moderately priced. It's a shame we have nothing like this program in the United States. For more information, you can visit www.landmarktrust.org.uk.

Evan Johnson
Edgewater, New Jersey

When I read "Old-House Getaways That Rent by The Week," I had a real *duh!* moment. We have two 18th-century stone cottages (a summer kitchen and a paymaster's office) as part of our bed and breakfast, and although they're set up with a full kitchen, it never occurred to us that there was a demand for extended stays. Now I have to update all of our marketing materials.

Gregg Hesling
Speedwell Forge B&B
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An Even More Vintage Kitchen

If only my husband and I had known in advance that the March/April 2006 issue was to feature both Foursquares and vintage kitchens, we would have invited you over to our home! We own an 1899 Foursquare in Matawan, New Jersey, which we purchased in April 2000. The house had been little changed by the previous owner, who had it since 1945; all original doors, windows, woodwork, and hardwood floors were still intact.

Our real estate agent thought we were a bit crazy when we exclaimed how happy we were upon seeing the non-updated kitchen, last remodeled in 1949. What he didn't know was that we had plans to tear it all out and make the kitchen even MORE vintage! All by ourselves, we did just that: removing all of the dark pine cabinets, scraping up the one layer of sheet vinyl and two layers of



linoleum, taking down the 1960s lighting, and removing all of the soffits, the worn-through aqua Formica countertops, and stainless steel sink. Into the newly formed shell, we placed the following: a 1929 enamel-over-steel sink with two drain boards; all 1930s appliances; one set of drawers from the 1949 kitchen painted white, with a butcher-block top (the rest of our kitchen cabinetry consists of a built-in china closet and a butler's

pantry); three 1920s milk-glass-shade light fixtures; and a newly uncovered and restored pine floor.

Our house is not a museum, although many people who see it proclaim that it is just that. As you can see from the photo, we have a fully functioning kitchen, populated with vintage, working appliances and fixtures, which

we use every day. I don't believe in being inconvenienced for the sake of "the look" (note the modern dishwasher), so let me assure you that the kitchen is a joy to work in. We are happy that there are others who feel as we do as we were beginning to feel very lonely in our obsession to live in an old house with a vintage kitchen.

*Kimberly and George Scherling
Matawan, New Jersey*

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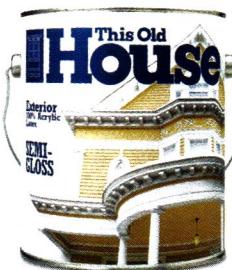
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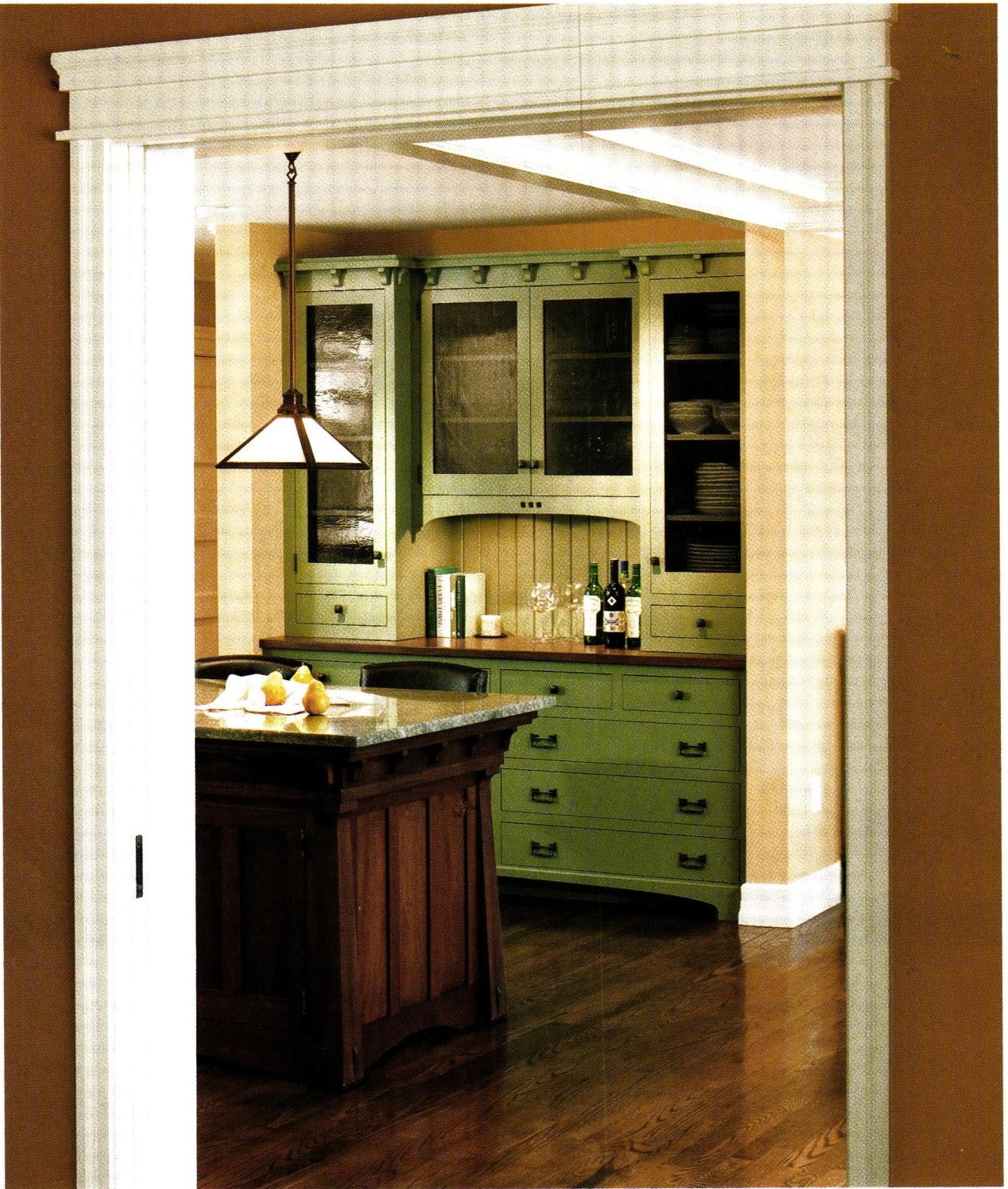


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The Paine Art Center and Gardens is hosting the largest exhibit of original electric Tiffany lamps displayed outside of New York City. Exhibit hours are Tuesday through Sunday, 11 a.m. to 4 p.m., and general admission is \$7. For details, visit www.the-paine.org or call (920) 235-6903, ext. 42.

GLOUCESTER, MA

July 3

Fireworks at Beauport

View Fourth of July fireworks from Beauport mansion's terrace and gardens. Abridged tours of the eclectic, 40-room house are given on the half hour. Admission is \$9 for Historic New England members and \$16 for nonmembers. Registration is required. For details, visit www.historicnewengland.org or call (978) 283-0800.

WOODSTOCK, CT

July 23

Victorian Interior

Decoration

Victorian textiles, furniture, wall coverings, and paint are the focus of this tour of Gothic fantasy, Roseland Cottage. Tickets cost \$15 for Historic New England members and \$8 for nonmembers. For details, call (860) 928-4074.

CHARLOTTESVILLE, VA

August 5

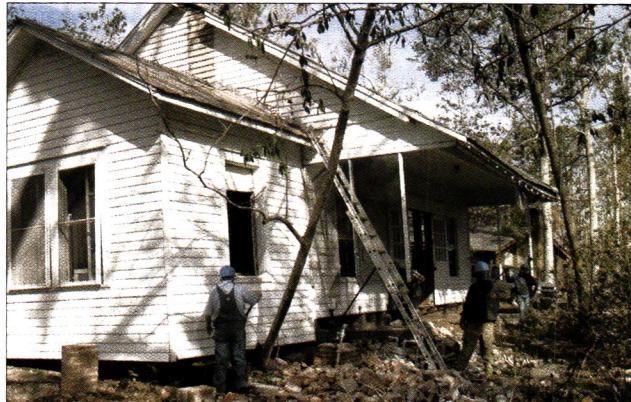
Tomato Tasting at Monticello

This workshop, held on the grounds of Thomas Jefferson's home, examines

Salvaging the Gulf Coast's Architectural Heritage

August 29 marks the one-year anniversary of an event that no one wanted to happen. Hurricane Katrina, the costliest and one of the deadliest U.S. natural disasters, was also a cultural catastrophe, with thousands of historic houses lost forever and many more in danger of being razed. As organizations work to salvage the Gulf Coast's architectural legacy, however, many historic houses that might have been demolished are being rehabilitated instead. These success stories are the result of a multi-pronged effort using everything from psychology to traveling restoration workshops to encourage old-house owners to rebuild.

For instance, in New Orleans, where some of the city's 20 National Historic Districts lacked potable water and electricity until this past spring, many old-house owners lost hope of ever returning. Knowing that sometimes all it took for people to return was to see a neighbor rebuild, the city's Preservation Resource Center (PRC) began targeting old-house owners in each historic district, helping them stabilize and repair their



MISSISSIPPI HERITAGE TRUST

After floodwater knocked the Walter Anderson cottage off its piers, it was jacked up and put back in place.

homes. To date, 16 houses in 10 districts have been rehabilitated, inspiring other old-house owners to follow suit.

With financing and contractors still in short supply, many owners are doing the repairs themselves, but the projects, which range from patching roofs to putting houses back on their foundations, can be daunting even for experienced do-it-yourselfers. So, in May, the World Monuments Fund (WMF) set up its first mobile preservation unit, an RV staffed with preservationists and building tradespeople, in one of the city's most at-risk historic districts, Holy Cross, a modest neighborhood of 19th- and early 20th-century Creole cot-

tages and shotgun houses. Besides tapping expert knowledge, residents can also log onto the WMF's website, type in a street address, and download a copy of their house's historic structures report.

The traveling workshop grew out of WMF's efforts to save historic houses in Mississippi. Working with the Mississippi Heritage Trust and the Preservation Trades Network, WMF picked several privately owned historic landmarks, such as the circa 1850 Walter Anderson cottage, and worked with the owner to stabilize the building. Curious neighbors would stop by, and impromptu workshops, offering guidance and instruction for making repairs, developed.

When houses can't be saved, the PRC and WMF try to salvage as much of the original building materials to reuse locally in other historic houses. Still, with many more old houses red-tagged for demolition, says WMF initiative manager Morris Hylton, "It's a race against time."



PRESERVATION RESOURCE CENTER

New Orleans is known for its shotgun houses (left). In some neighborhoods, repairs on historic homes began only after electricity was restored this past spring.

Calendar

and rates heirloom tomato varieties that are available to gardeners. Tickets cost \$10, and reservations are required. For more information, visit www.monticello.org, or call (434) 984-9822.

SAN FRANCISCO, CA

August 12-13

Arts & Crafts Show

Besides being one of the largest gatherings of Arts & Crafts dealers and artisans, the show also includes a lecture about bungalow exterior details by author Jane Powell. For more information, visit www.artands crafts-sf.com, or call (949) 637-2946.

An Art Colony's Legacy Supplies House Restoration Clues

The house that sheltered and inspired some of this country's finest impressionist painters reopens July 1 after undergoing an extensive restoration that drew upon the memories and artwork of the artists who once lived there. The Florence Griswold House in Old Lyme, Connecticut, served as a boardinghouse from 1899 to the 1930s for an art colony that included impressionist painters, Childe Hassam and Willard Metcalf. A museum on the property contains paintings that the colony produced, but some of the art was painted directly on the house's doors and walls.



FLORENCE GRISWOLD MUSEUM

This painting of the Griswold House parlor by artist Woodhull Adams guided efforts to restore the room to its circa 1910 appearance.

The 1817 house itself is designated a National Historic Landmark.

In a case of life imitating art imitating life, researchers restored the house to its circa 1910 appearance by referring to the art collection, which often featured the Griswold House and grounds. Scientific

analysis of the building, along with recollections of surviving artists, also helped researchers re-create the house's period paint colors, wallpaper, carpets, and light fixtures. For more information, see www.florencegriswoldmuseum.org or call (860) 434-5542.

Books in Brief

While it may be hard to believe that anything new could be written about the legendary Frank Lloyd Wright, some surprising western turf is the subject of *Frank Lloyd Wright in Arizona* by Lawrence W. Cheek, the architecture critic for the *Seattle Post-Intelligencer*.

Wright had been without a major commission for three years when he arrived in Phoenix in 1928 to assist his former apprentice in constructing what would become the world-renowned Biltmore Hotel. Just how much of that compound's unique architecture was designed by the master himself has long been debated, but there's no denying the desert cast a powerful and rejuvenating spell over Wright.

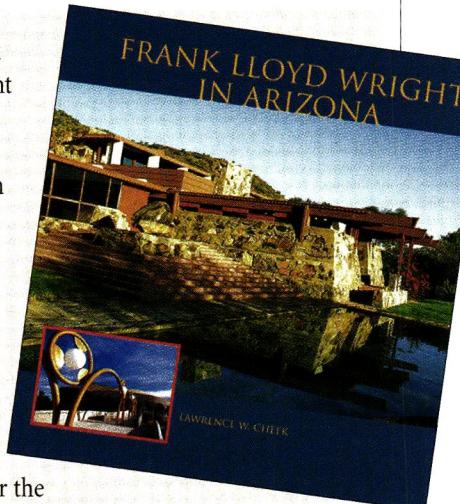
As Cheek explains in his book, Wright "fell in love with the desert quickly and profoundly. It was a vast, blank canvas on which he could impose his vision, unconstrained by the surroundings of a built-up city, and it was an open-air warehouse of natural forms, colors, and textures that both delighted and inspired him." Wright's love of the desert landscape would endure the rest of his years and give rise to Taliesin West, Wright's estate at the foot of the McDowell Mountains.

The book delivers a fresh perspective on a well-known architect, exploring the tragedy and opportunity that led Wright to Arizona, the bewitching natural forces that kept him there, and the ingenious apprenticeship network he used to

create Taliesin West. Cheek also gives the reader insight into the inspiration and healing that Arizona brought Wright. In his own words, "The spiritual cathartic that was the desert...swept the spirit clean of stagnant ways and habitual forms ready for fresh adventure."

In its long look at the dozen or so Wright buildings remaining under the Arizona sun, this new release from Rio Nuevo Publishers is full of stunning photographs and rarely seen sketches. Most tantalizing are glimpses of designs that were never realized. One of them, the Donahoe Triptych, is a sprawling compound of three buildings—a house and guest quarters—atop a mountain and neighboring hills that are joined by bridges. Here, Cheek frames a Wright at the zenith of his creativity, complexity, and hubris, and that portrait stays with the reader long after finishing the book. So will the Triptych itself, which, as Cheek explains, "deserves special mention for its sheer virtuosic chutzpah."

—Demetra Aposporos





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Down Home Folk

What style would you call my house?
I believe it was built in the mid-1920s.

Mark Cockerille
Warrenton, Virginia

Architectural historians often see residential dwellings as falling into two groups: styled houses, which are built or ornamented to be in step with some sort of fashion, and Folk houses, which are the products of local needs or traditions rather than a trend or vogue. We'd put your house in the latter group. Though Folk houses are typically straightforward, not overly large, and the work of non-professional builders, that does not mean that they don't follow some basic trends in form. Your house, for example, belongs to what is sometimes called the massed-plan, side-gabled family—in other words, the basic house is more than one room deep and has the roof oriented so that the gables are on the sides. The



Though the dearth of stylistic embellishments would justify this dwelling as a Folk house, the unusual cross gable and rich stonework add much to the basic massed-plan, side-gabled form.

full-width, shed-roofed porch you have is common on these houses as is the storey-and-a-half height.

What makes your house interesting, of course, are the other features and details it incorporates. The large, shed-roofed dormer running across the front is not unlikely on a building such as this, but that steeply pitched cross gable on the right

certainly is. The quirky mating of dramatically different roofs is probably evidence that the house was not architect designed but does add to its charm. Much easier to appreciate is the classic standing seam roof (characteristic of the South) and that beautiful rubble stone construction with delightfully muscular lintels over the 6/6 windows.

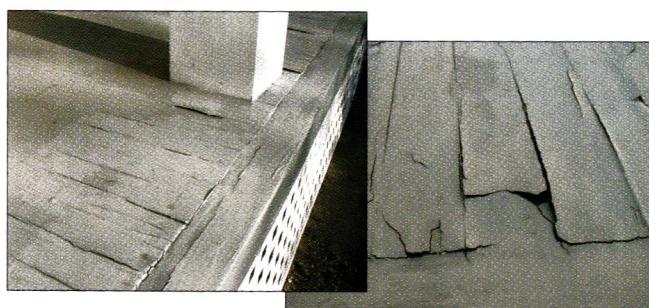
Porch Paint Complaint

The porch floor of our 100-year-old Victorian farmhouse in the suburbs was rebuilt with common tongue-and-groove pine and looked great for two years. Then the finish started to crack so we recoated it with industrial, two-part epoxy paint. Now it's worse than ever and heaving up spots. What's wrong—the wood?

Matt Sweeney

Floral Park, New York

Porches always take a beating because they're so out in the weather. Deck perimeters are particularly prone to deterioration given their exposure to direct sun and rain on top, and dampness and shade underneath. The fact that your deck looked fine for two years probably means that it's not the wood but the finish that caused prob-



Paint peeling down to wood and deformed boards hint at moisture problems for this porch.

lems. One possibility is that moisture migrating from the crawl space into the deck boards was absorbed by the wood but then couldn't escape through the impermeable epoxy paint, so it collected to blister the paint and swell the wood.

Whatever porch flooring you use, you'll extend its life by priming every board on all sides before installation, including the tongues and grooves. A quality wood preservative, a thinned coat

of oil-based porch paint, or a thinned coat of primer is acceptable. Some guidebooks recommend running a small bead of caulk between the tongue and groove just before installation. Take this step in addition to priming, not as the sole protection. Traditionalists still prefer oil-based enamel for finish paint, but chemists and testing labs claim that top-quality latex porch paints perform equally well. ■



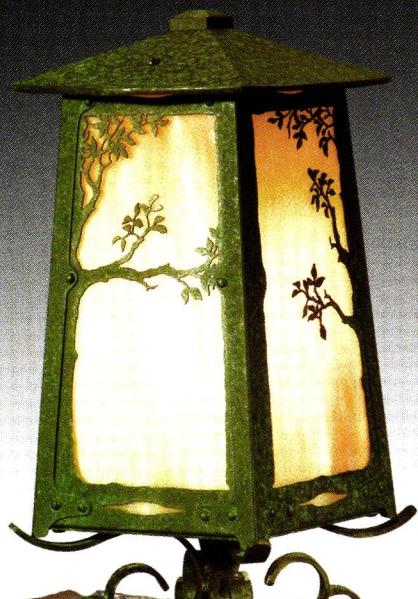
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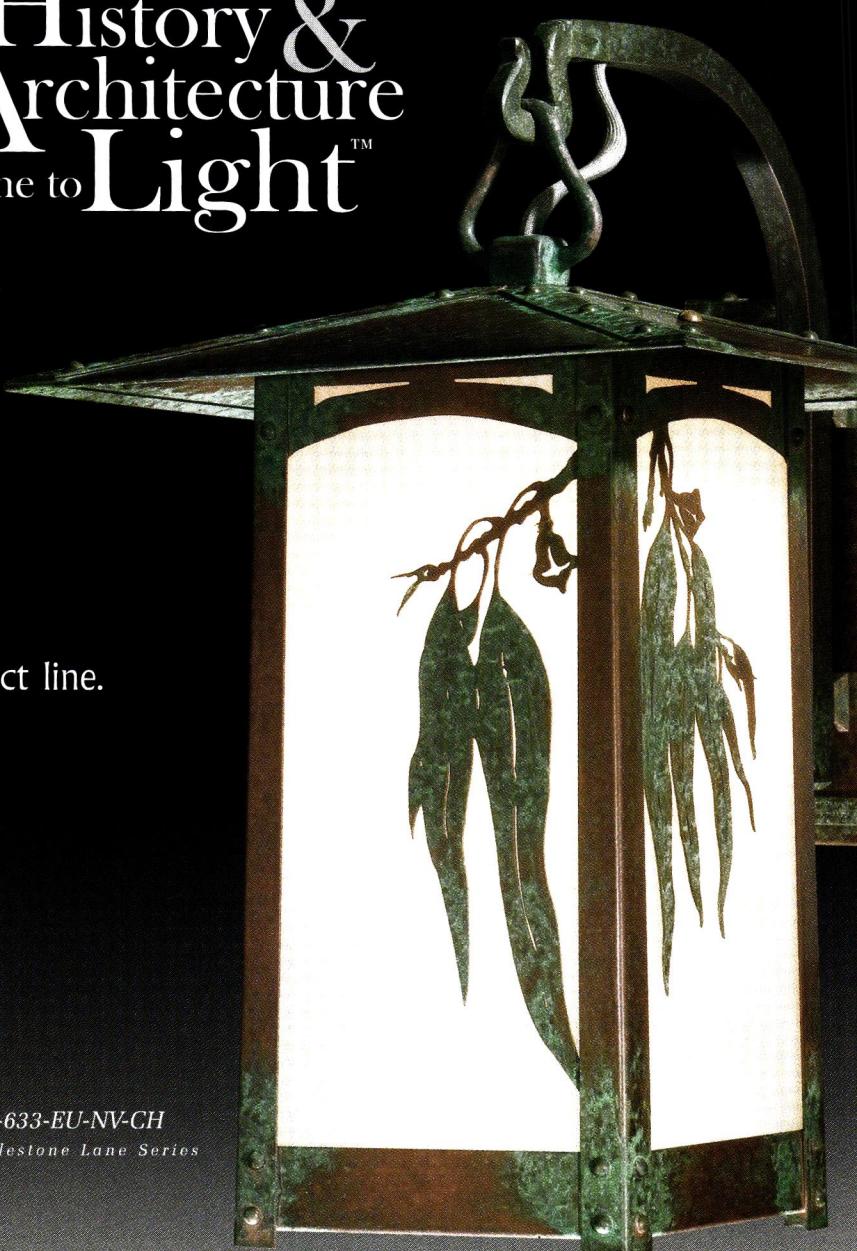
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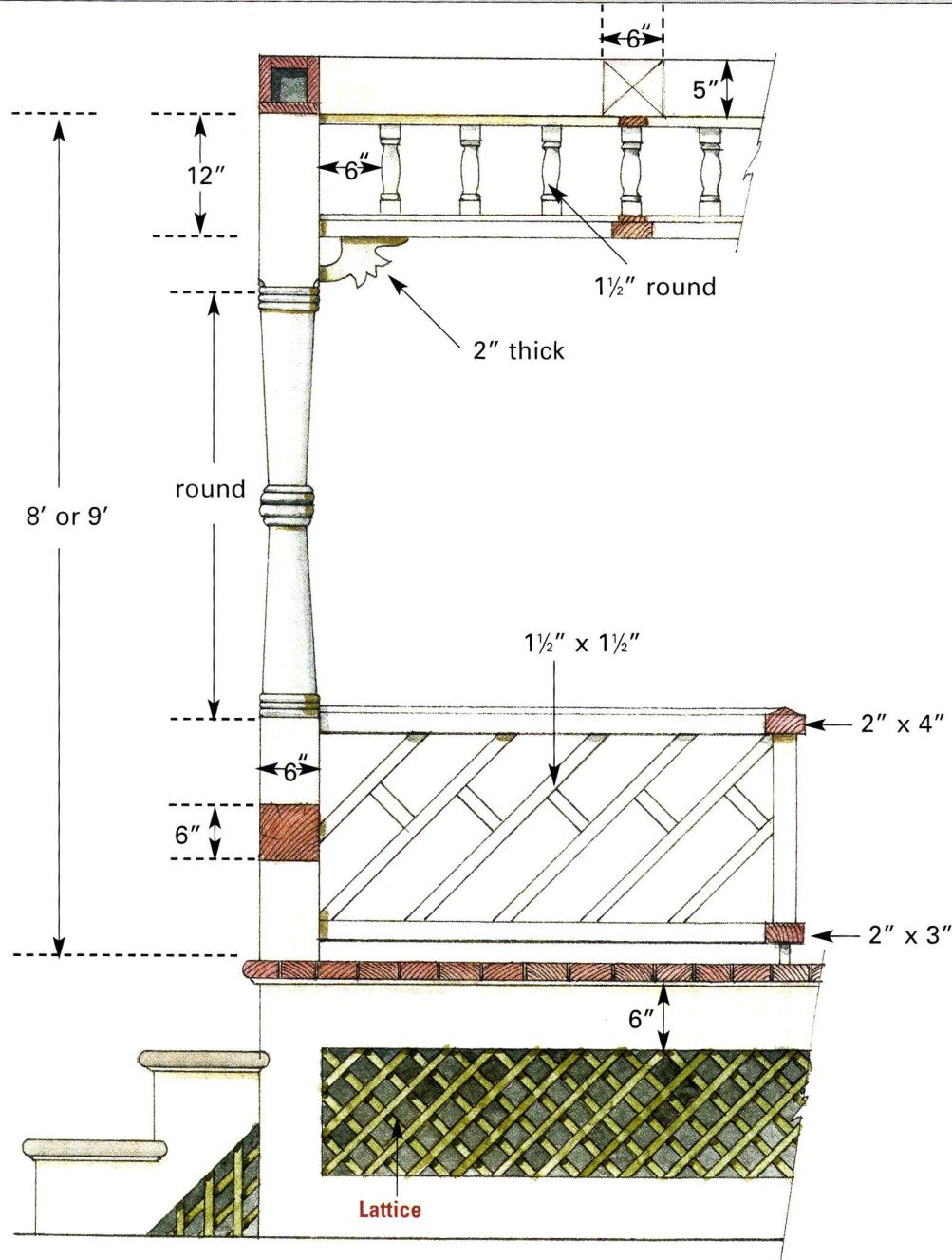
DRAWINGS BY ROBERT LEANNA



While the antecedents of the American residential porch go back to the 18th century, porches came into full flower in the latter half of the 19th century, especially in the Victorian era. By then, the small classical entry porch or piazza had grown into a wide-roofed structure called a veranda (with or without an *h*) that extended along one or more sides of the building and was designed for outdoor living. Although large, often elaborate, wraparound versions became the hallmark of massive, upscale suburban houses, such as the Queen Anne, simpler verandas were an almost universal feature on modest vernacular or builder-style houses of the time.

The drawings presented here are a good example of the latter and designed for a two-storey frame cottage. Dating to the mid-1890s, they show all of the stock features—turned posts, fretwork frieze, and decorative balustrade—but in designs and forms that were accessible to the average builder through either common mail-order millwork or thoughtful carpentry.

Plots & Plans



The clever baluster design is a case in point. It departs from the prosaic scheme of square, up-and-down sticks to use a diagonal pattern evocative of the Chinese Chippendale screens popular on high-end buildings. The effect is pulled off here using just 1½" square sticks without the expense or fussiness of a more complex pattern. The railings are equally straightforward, yet attractive, 2x stock moulded with bevels on top. The bottom rail of the frieze is similar in design and supports a parade of turned spindles of the garden variety profile that can be readily purchased from stair or wood-working parts suppliers now, as a century ago. A decorative sawn bracket at the post completes the package along with the lattice panel below the deck, a typical treatment.

All dimensions shown and implied here are historic and for general design reference only. Actual construction of the veranda is subject to the materials available, the project, and local codes, which may require a greater railing height, for example, or closer spacing of balusters for safety reasons. ■



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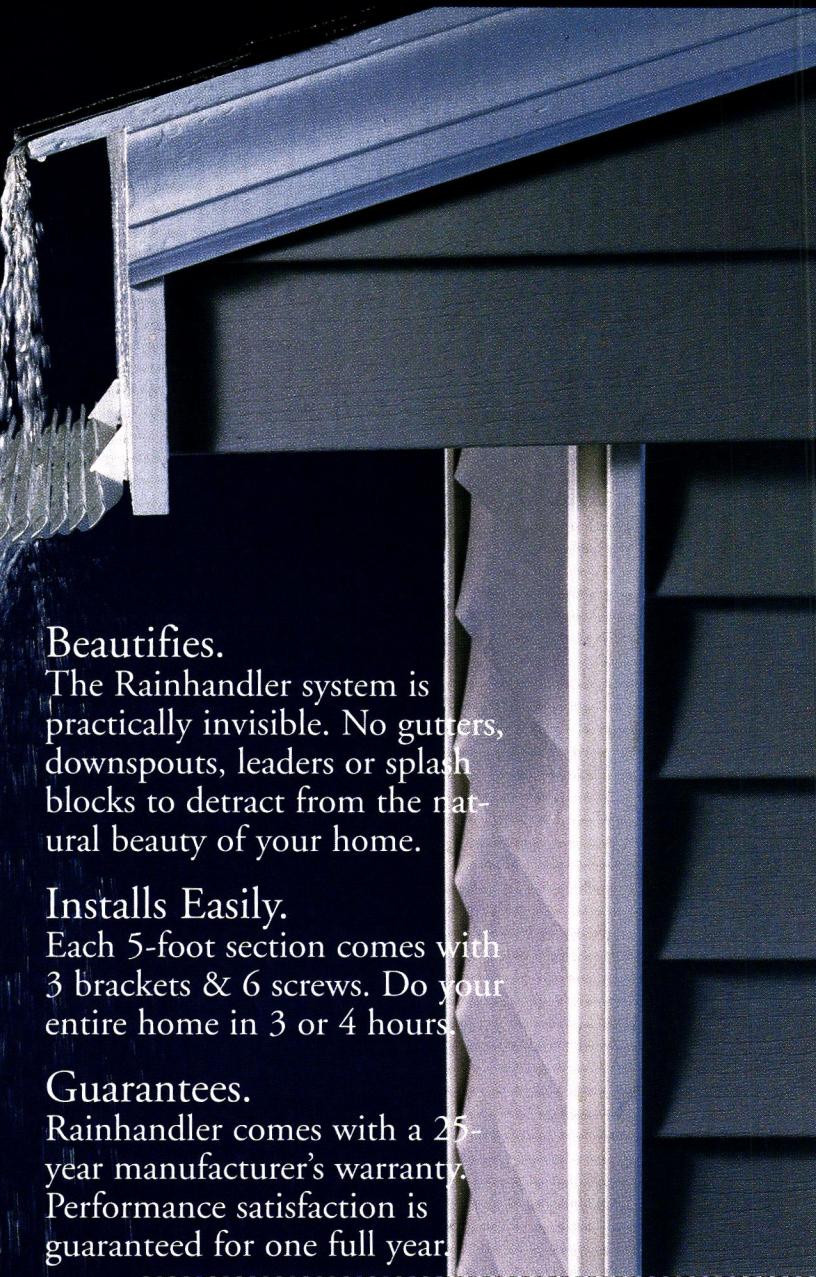
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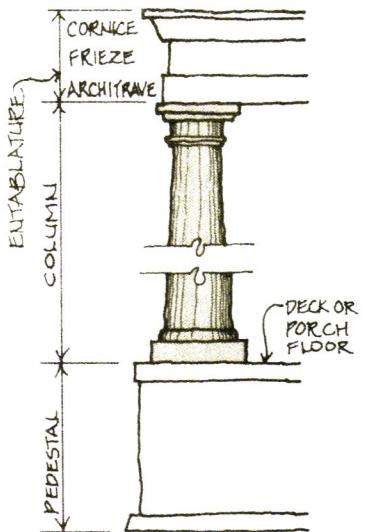
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To Build a Column

Under-standing the types of wood column construction is the first step in their repair.

Houses with porch columns have been built in this country for more than 200 years. These classical and Colonial Revival houses are still popular today, but their quiet dignity is ruined when a rotting column threatens to let the porch roof collapse. Though the columns on public buildings are typically stone, the historic columns on most old houses are made of wood. Before you begin working on your wood column, you'll need to know how it was made in order to make the best repairs.

Exterior columns are made of components that work together to provide massive visual and structural support for the entablature and roof framework. The capital visually terminates the column and serves to spread the load from the span above. The round base and square plinth support the column, but the main shaft is the largest component and the part that really does the work.



Porch columns are descended from ancient Greek and Roman temples, where the columns were primary structural components.

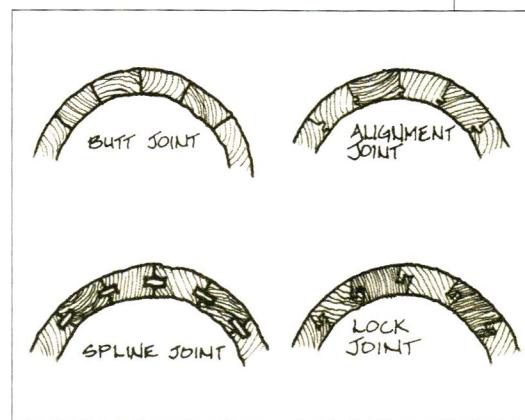
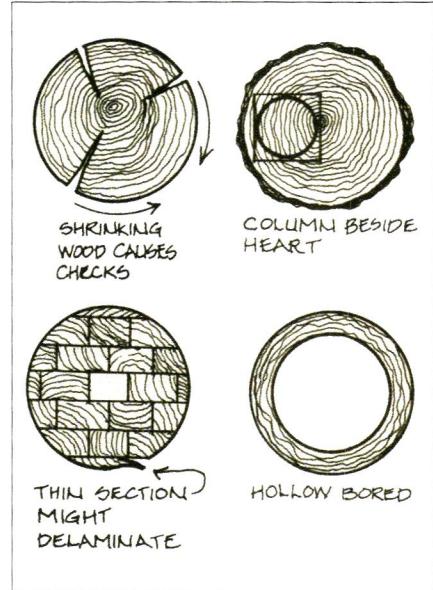
For a list of
SUPPLIERS,
see page 86.

Solid wood. In the past, short or small-diameter columns were often turned directly from a tree trunk. In many cases, the heart or candle of the tree runs down the center of the finished column. In this type of construction, however, the column almost always develops large cracks or checks because the tree shrinks as it dries. An alternative is to take a large tree and cut a solid blank from beside the heart of the log. With this method, the grain orientation is different, and the wood is less likely to check.

Hollow bored. Another approach is to take a solid wood blank and bore out the center. In the finished column, this approach allows the wood to shrink without the stress that causes checks.

Glued-up. Column shafts are also made by gluing up common lumber into a blank. After the rough blank is complete, it's mounted between the centers of a lathe, and the outer surface is turned down to the proper size and shape for the desired column design. Glued-up columns can carry heavy loads; however, they can fail by delamination—literally coming apart at their seams.

Hollow stave-built. In a hollow, stave-built column, the column is composed of many staves like a sophisticated barrel. Each individual stave is shaped with the correct bevel on its edges and a taper along its length to produce the correct form for the column. Then a set of staves is assembled into a blank. Hollow stave-built columns are more dimensionally stable than other types of construction, but they are subject to glue failure and stave separation. Since the 1890s, manufacturers have developed many proprietary locking joints to improve stave-built columns beyond simple butt joints, so remember to look for one of these systems and document its details before you begin major work.



Cross sections (top) show the differences between solid wood, glued-up, and hollow-bored columns. Sets of staves (above) may be assembled into a shaft with simple butt joints, but mechanical interlocking in one of many methods is stronger.

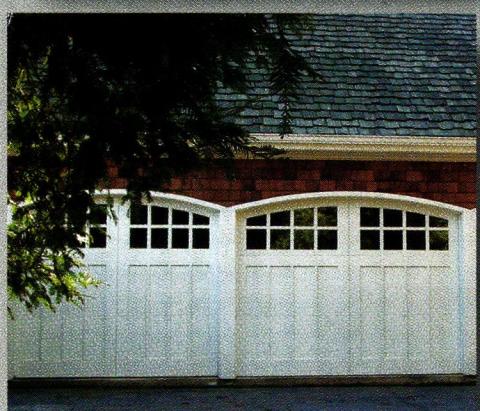


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Designs on Deco

Art Deco styling is rare on modern bathroom accessories, but the Pinstripe Faucet Collection from Kohler conveys the elegance and luxury of the 1930s gracefully. Featuring traditional cross handles (levers are also available), recurring octagonal lines, and an etched stripe that runs the length of the faucet, the Pinstripe revisits the geometric fascination that defined the Deco era. As shown in the polished nickel finish, the faucet retails for \$709. Visit www.kohler.com, or call (800) 4-KOHLER for more information. Circle 11 on the resource card.



One Pattern, Many Inspirations

As part of its new Biltmore Estate for Your Home line, Purple Sage is introducing its Lace undermount bathroom sink. The beading and scroll design originates from a pair of late-19th century vases that the Vanderbilts later converted to lamps in the family's famous North Carolina estate. The hand-painted, ceramic sink has gold accents and retails for \$1,100. For more information or to order, call (800) 357-4657. Circle 12 on the resource card.

Fine Design

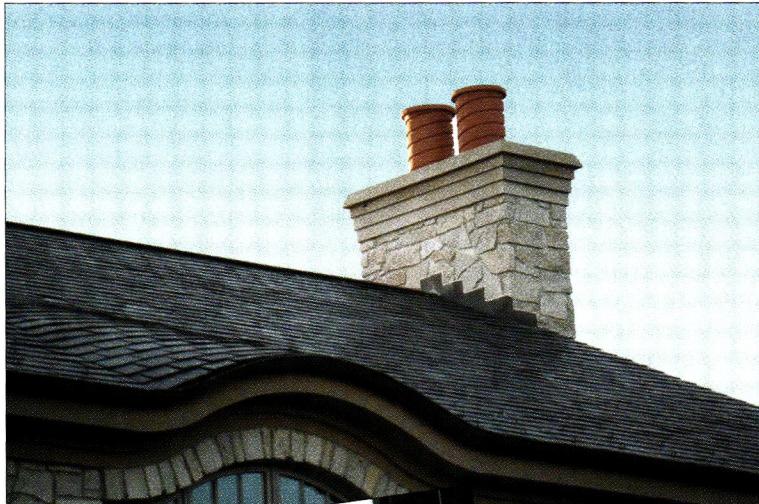


Etched Glass of Tiffany's

This Smithsonian reproduction of a circa 1890 floor lamp by Louis Comfort Tiffany is authentic in every way but one: Wired to accept two 100-watt bulbs, the lamp will burn more brightly than any in Tiffany's day. The etched glass shades, made of hand-rolled art glass using Tiffany's copper-foil technique, crown a base of wrought iron scrollwork. The lamp retails for \$699 (\$629 for museum members). For details, call (800) 322-0344, or visit www.smithsoniancatalogue.org. Circle 13 on the resource card.

Proper Chimney Toppers

A traditional way to add flair and personality to chimneys as well as improve their draft, clay chimney pots fit stylistically with a range of old houses. Superior Clay has been making chimney pots for more than 60 years. The Hannover model shown here was adapted from antique English pots in the fluted Tuscan style popular in the 1800s. Available in six colors in addition to the terra-cotta finish pictured, the Hannover costs between \$800 and \$1,000 depending on shipping. For more information, visit www.superiorclay.com, or call (800) 848-6166. Circle 14 on the resource card.



Federal-Style Flowers

Flower boxes conjure images of quaint old-town charm, but it's hard to find ones that are suited to specific architectural styles. The Paneled Window Box with Solid Brackets from Walpole Woodworkers complements Adam- and Georgian-style houses. Handmade in Maine, the white-stained cedar boxes are stocked in six sizes, ranging from 30" to 72", and priced between \$134 and \$179. Visit www.walpolewoodworkers.com or call (800) 343-

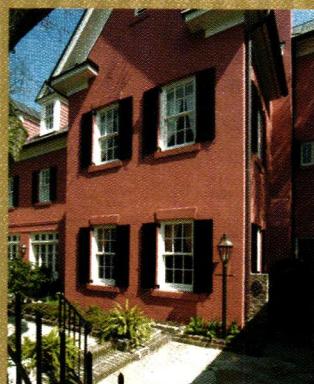
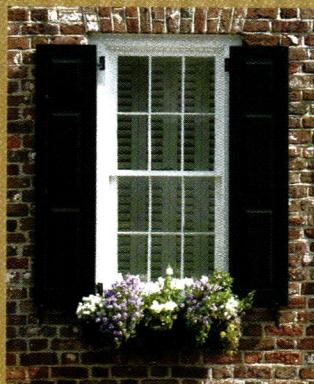
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How Crazy People Paint a House

BY BILL AND JANET RIGBY

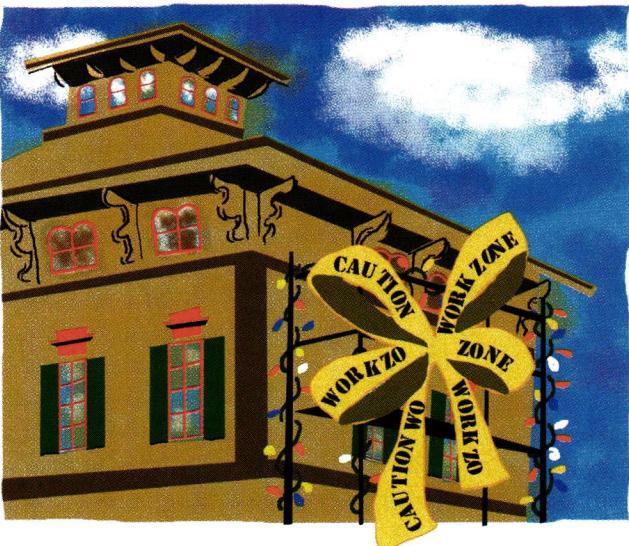
People do crazy things for love, and when it came to working on our old house, there was a bit of romance involved. From the start we were determined to do things right, including the exterior paint job. As with many love affairs, those outside the loop don't always grasp what's going on.

The day we arrived in Cooperstown, New York, we were awestruck by a monstrous, run-down, grey Italianate on Elm Street. As we looked for a house to own, we'd walk by, dreaming it could be ours. When we discovered the house was unofficially on the market, we jumped at the chance to buy it.

We spent a year living in a rental as we repaired the house's structural problems. We worked like madmen on the interior, but our neighbors' questions were always the same: When will you paint the outside? We joked that our house should be called *Nightmare on Elm Street* because the ancient, dowdy-grey paint job was failing fast, and years of spot repairs with rusting squares of sheet metal gave it the look of a bandaged prizefighter. We removed the delicate porch skirting to jack up the framing and left the sheathing exposed when we replaced the porch roofs. By the time we were ready to paint the exterior, the house looked worse than when we started. Of course, the project dragged out for six years and if nothing else, gave the neighbors something to talk about. Now that we're finally finishing, we enjoy looking back at their most common questions.

Why are you painting the back of the house first?

People love to see quick results, and we've seen many great paint jobs that start-



BARBARA QUINN

ed on the front of the house and never made it to the back. We took the worst-first approach. Because the back of our house faces south, the sun's ultra-violet light had destroyed all of the paint and most of the siding there. It was also a safe place to road-test the new color scheme.

Is the scaffolding permanent?

Before we started, we bought 42 used scaffold frames at auction. Because the house is huge and we were removing all the old paint and then repairing and prepping the siding before we applied the new coats, we could only manage to complete about one side a year. One friend suggested that if we had rented the scaffold, the work would have gone a lot faster because the meter would have been running on our dime.

As the seasons wore on, we draped our scaffolding with Christmas lights and made wreath bows out of bright-yellow CAUTION WORK ZONE ribbon. (You have to keep a sense of humor about these things, although I can't say our neighbors always laughed with us.) We're pretty proud of the fact that since we finished painting the house, we've sold the scaffolding and gotten all our money back, even while

keeping 12 frames for future maintenance.

Um...are you going to use those colors on the whole house?

We live in a white clapboard and black shutter type of town, so when we began duplicating the house's original color scheme—yellow ochre body, dark brown trim, red highlights, and green shutters—many folks around us were taken aback. Most grew to accept it. Only two people hated it outright and told us so. One of them moved away and the other one died so it's no longer an issue.

When you're done, won't you have to start all over again?

Paint is as important as roofing for protecting a house. As the skin, it needs to be whole to shield the siding from the damaging effects of sun and water. For many people though, a paint job is just a color change, so these folks are sentenced to endless cycles of scraping and repainting. The first side we painted in 1999 looks as good as the one we just finished. We used the same thorough approach to paint our former house, and it held up so well that, after 13 years, all it needed was a gentle washing and another coat of paint.

What will you do with the rest of your lives?

I guess we've been a little too focused on this project because we don't have a pat answer for this one. Maybe we'll reconnect with the kids. Maybe we'll take a real vacation next summer.

For now, I think we'll just sit back with our gin and tonics and do something crazy—like watch our neighbors paint their house. ■



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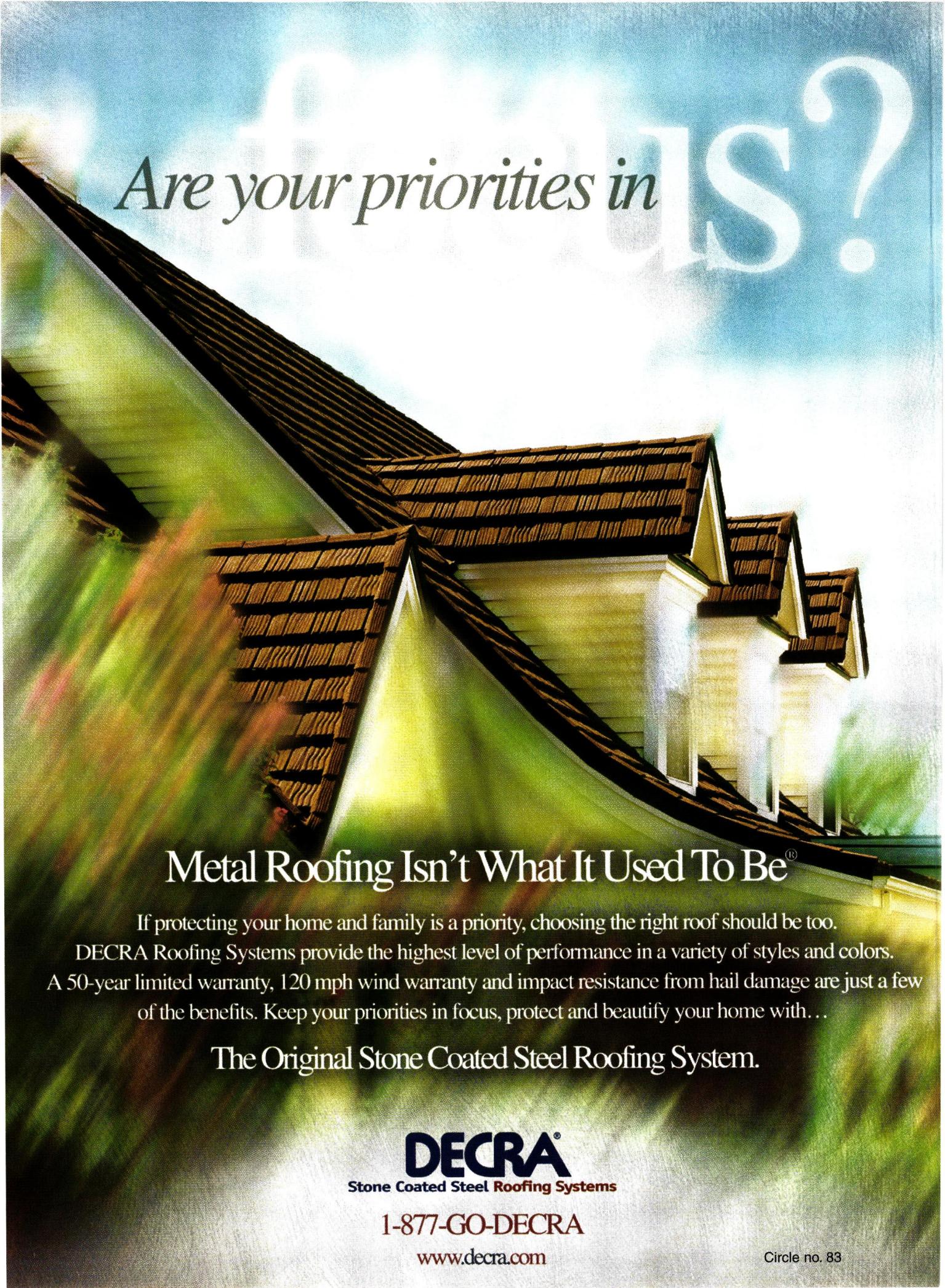


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ARTICLE AND PHOTOS
BY LEE REICH

In the world of gardening, a standard is a plant whose naturally wild shape has been tamed to grow as a single, strong stem capped by an unrestrained mop of leaves. Because they're miniatures, standards don't overpower average-sized spaces, and because their lollipop shapes resemble storybook-perfect trees, they're endearing. Standards were popular in the Victorian era thanks to their neat formality, which lent a dose of intimate yet upscale decoration to houses and gardens. In small herb gardens, standards frequently marked the intersections of axial features such as paths, and on patios, their crisp shapes framed doors to greet visitors.

Today, standards can be a charming addition to many styles of well-dressed old houses. Used alone, a standard becomes an exclamation point, drawing attention to windows, doors, or other architectural highlights. Grouped together in a cozy cluster, standards become their own stylishly manicured area of interest.

Fashioning Standards

While nurseries mass-produce standards by grafting the bushy top of one plant onto the straight trunk of another (a technique used for making standard roses, sometimes called tree roses), at-home gardeners must develop their standards through selective pruning over time. The process is a forgiving one, if you're armed with patience and some basic knowledge.

You may use a plant grown from seed, a rooted cutting, or an established bushy plant to begin forming a standard. While an established, bushy plant requires that you first lop all stems down to soil level, it will take shape faster than cuttings or seedlings because its root system is already well developed.

When nurturing a fledgling stan-



Trained to balance upon a single stem, the well-heeled, rounded heads of standards (above) make a showy statement wherever they are placed, alone or in groups.

When a growing standard has reached the desired height, pinch off the top bud, and the head (left) will start to form.

Outside the Old House

dard, it's important to provide enough water, sun, and fertilizer to encourage vigorous growth. Allow only one main stem to grow; it will be the trunk of the finished plant. Select a shoot for the main stem that seems robust and is growing upright from low in the plant. Tie the stem to a stake every few inches to keep it straight with its top bud high and to suppress other shoots from growing below.

Depending on the plant's natural bushiness and vigor, other shoots may continue to sprout, so be sure to remove any sprouts close to the ground. If you snap them off immediately, they will be less inclined to grow back. Shoots that sprout higher up along the main stem contribute to the plant's total growth and help thicken the developing trunk, but can also rob the plant of some of its vigor. So use your judgment. If the plant is hale, pinch the shoots back to a single leaf. On a weaker plant or one started from seed, allow shoots on the stem to grow out a few inches before pinching off their growing tips. That helps the plant garner strength because there are more leaves to perform photosynthesis. As a general rule, weaker plants should be pruned less often than vigorous ones.

Once the heads have formed, they require periodic trimming to keep their manicured shape.

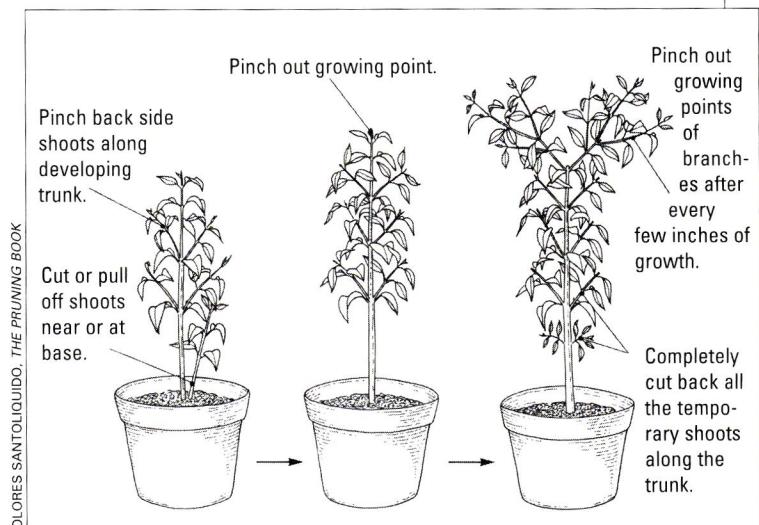
Proportion Is Key

Once the stem reaches the desired height, it's time to start forming the mop head. The ideal height of the trunk depends on the density and size of the leaves. Rosemary, a naturally

bushy plant often grown as a standard, has thin, huddled leaves that look just right as an 8" ball capping a 12" trunk, while the large, broad leaves of bay laurel, which also makes a nice standard, look better as an 18" ball atop a 4' trunk.

To begin forming the head, pinch off the top of the main stem. Because the top bud produces hormones that suppress shoots from growing below, removing it allows new shoots to form near the top of the stem. To create a dense head, pinch those new shoots off after every few inches of growth. You can also completely cut away any remaining shoots or leaves lower down on the trunk.

Once your standard is full grown, periodic pruning is a must. Continue to snap off or cut away any shoots that grow from the



Growing a standard is straightforward if you follow a few simple pruning guidelines.





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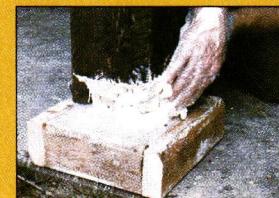
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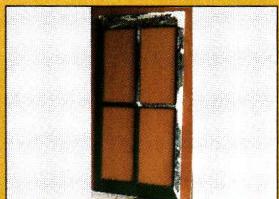
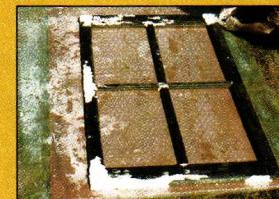
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Outside the Old House



A hothouse full of standards shows some of the great variety of plants—from flowering to evergreen—that can be used to grow these neat, attractive, living sculptures.

experience growing them as standards, and they evoke the past with their form.

You may be surprised to see some plants that are usually grown as annuals on the standards list. They can, in fact, develop woody trunks when grown as perennials, but they will need protection from the cold during the winter. Because standards are miniatures that look good indoors and out, they're easily moved inside when cold weather approaches. That's what I do with my standard rosemary plants, which stand guard at my windows until spring returns. ■

*Standards and a host of other special pruning techniques are the subject of Lee Reich's *The Pruning Book*.*

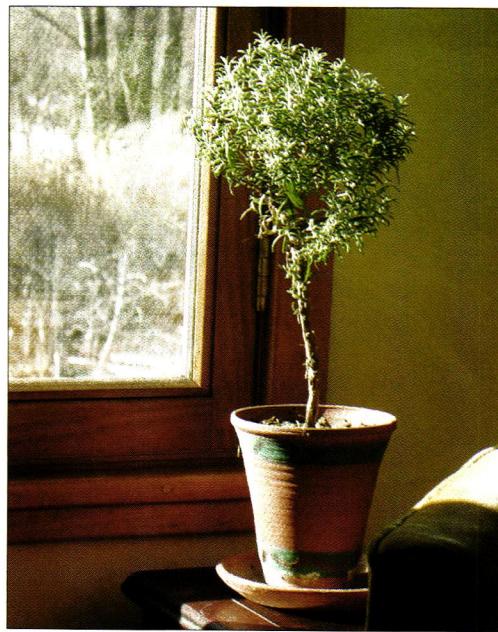
trunk or ground at the plant's base. As for the head of the plant, trim back branches regularly to keep it to size, and periodically shorten a branch or two within the head to prevent overcrowding and stimulate the growth of some fresh, young sprouts.

Just about any bushy plant can become a standard, but the most upright, vigorous varieties of individual species are the easiest to train. For this reason, fuchsia fanciers often choose the Annabel, Tennessee Waltz, and Hidcote Beauty varieties for standards. If you are hoping to form a standard with a languorous, weeping head, you'll need to force a weeping variety up to head height or learn to graft two different varieties together.

In addition to fuchsia, rosemary, bay laurel, and English ivy, other plants commonly trained as standards include coleus, geranium, flowering maple, heliotrope, marguerite, and verbena. Because all of these plants were introduced to the United States at least 100 years ago, we have decades of

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Standards look great inside an old house or out, but those living in harsh climates will need to spend winters indoors.

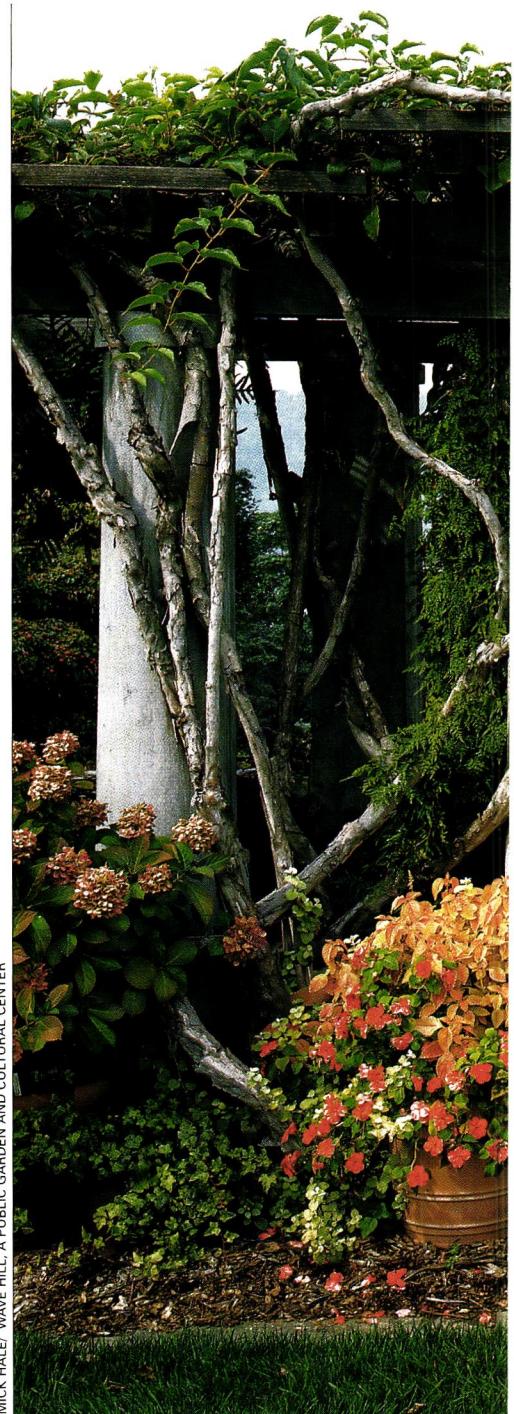
Arbors and pergolas, supports for flowering vines, took root in the ancient world and grew to be integral garden features.

Early in human history, someone staked a vine to improve fruit production and realized that the shade it cast felt mighty good on a hot day. It was just a matter of time before similar supports were expanded into sunshields over outdoor work areas, seats, and walkways and that these would evolve to become ornamental garden structures—arbors and pergolas—used as focal points, gateways, and outdoor rooms.

Arbors and pergolas are variations of the same idea. In simplest form, an arbor is composed of upright posts crossed by slender poles that support vines, while a pergola has dominant piers, often covers a walkway, and stretches across a longer distance. The term arbor is generally applied to an arched structure, while a pergola is thought of as flat-roofed. Nonetheless, some people confuse the two. In fact, Victorians used the words *pergola*, *arbor*, and *gallery* interchangeably. However, many people see a subtle distinction in their construction: an arbor bears lattice strips that run

Assyrian king Ashurbanipal basks beneath an arbor in this relief from 660 A.D., evidence of the long historical precedent for such garden structures.

THE TRUSTEES OF THE BRITISH MUSEUM



Down the Ornamental *Garden*

BY SUSAN E. SCHNARE

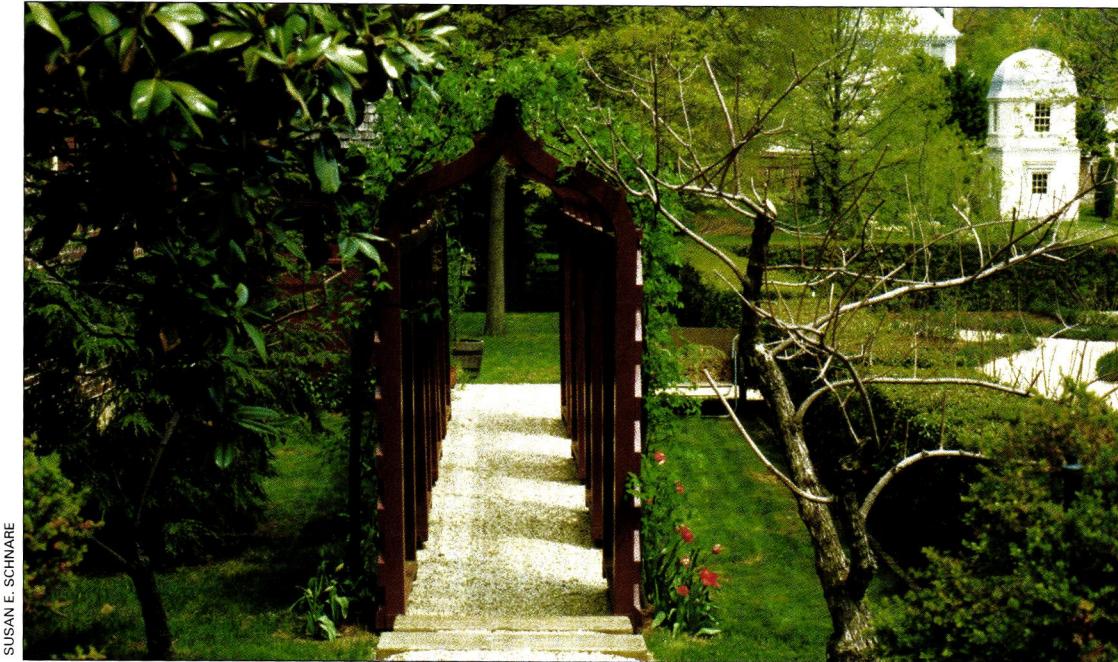


A historical columns define an Arts & Crafts pergola at Wave Hill in New York, whose gardens date to 1903.

Path



Bursting with roses, a fence arbor greets visitors to a home on Martha's Vineyard.



SUSAN E. SCHNARE

Arbors from the Colonial era tended to be small and unrefined, but this reproduction (above) sits in the William Paca Garden in Annapolis, Maryland—a garden designed in 1760—and boasts a Gothic architectural motif. A German illustration from about 1600 (right) shows how arbors were used for celebrations.



SUSAN E. SCHNARE

parallel to its length, while a pergola has rafters laid perpendicular to its main axis.

Both structures have their roots in the ancient world. By the time of the ancient Greeks and Romans, arbors were regular features in gardens, and they've been blooming ever since, from medieval European gardens to Victorian landscapes.

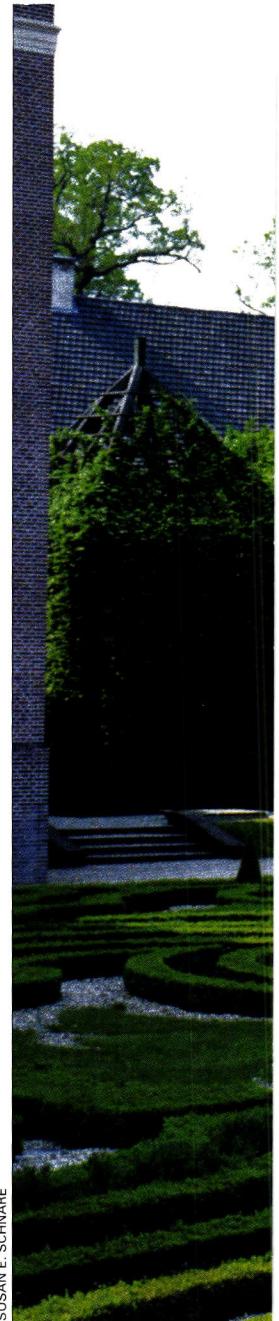
A Many Splendored Structure

Arbors are natural multi-taskers. They can form a shady path, lead to another part of the landscape, screen a service area from sight, or bear a vine on latticed roofs that dangle clusters of flowers or fruit for easy picking. In their most

refined forms, arbors are made from painted latticework that is curved and molded into elegant arcs and cloaked with rare vines. In the restored baroque garden at Palais Het Loo in the Netherlands, arbors of curved deep-green lattice-covered walkways in the Princess Garden, which was originally laid out in 1687. The arbors probably shielded Princess Mary and her ladies from public view as the royal entourage enjoyed fountains, aviaries, and statuary within the arbor and gazed out at the parterre through windows puncturing its sides.

Arbors have been used in North American gardens since colonial times, but their earliest iterations were built on a

With its gracious curving latticework, the arbor cloaked in greenery at Palais Het Loo in the Netherlands is an example of a baroque arbor in its most elegant, extravagant form.





small scale and appeared less refined than the later re-creations we are familiar with today. An elegant exception is the restored arbor in the Paca House Garden in Annapolis, Maryland, which is a replica of a typically small early arbor.

By the mid-19th century, this picture had changed with Victorian landscapes making lavish use of arbors as garden ornaments. In 1856, tastemakers such as Shirley Hibberd considered arbors suitable for any situation. The quintessential British garden writer, Hibberd felt that supplying arches and arbors with the "proper individuality of character" allowed them to fit into any scene, be it garden or woods.

In *Rustic Adornments for Homes of Taste*, Hibberd illustrated a wire arbor that he thought handsome, reasonably priced, and useful for "spanning paths, breaking angles, or heightening the interest of an object seen through them."

The Colonial Revival Resurgence

Embellished with romance of the ages, the arbor in all its possible variations reached its height of popularity at the turn of the 20th century when countless versions were created in Colonial Revival gardens. Many of these arbors still exist, and others can be studied in old photographs or plans for ideas. Arbors found on the grounds of an



Elaborate medieval arbors debuted in the book, *Dream of Poliphilus*, in 1500.

old house may be original, or they can be reproductions from the 1920s and '30s, a time when many historic landscapes were being re-created. Restored Colonial Revival gardens often contain arbors remarkably similar to those depicted in medieval Flemish and Dutch illustrations. While in Stockbridge, Massachusetts, to design his masterpiece landscape Naumkeag, the prominent Boston landscape architect Fletcher Steele created his ideal image of a colonial landscape between 1928 and 1933 for the newly relocated and restored 17th-century Mission House. Steele explained his rationale for the simple, unpainted arbor he placed outside the back door in a discussion of "out-of-door rooms" in his 1924 book, *Design in the Little Garden*: "In the old Colonial days rarely more than one step separated the kitchen floor and the stone or brick platform just outside the house, where a large part of the summer work was done under the protection of a grape arbor."

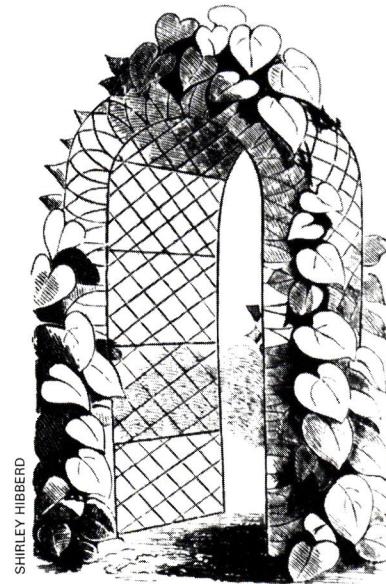
Pergolas in the Arts & Crafts Garden

Along with rose arches and bowers, pergolas were perfectly suited to the ideology of Arts & Crafts gardens because they helped create outdoor rooms that aided the commune with nature and because they exhibited such fine craftsmanship. The pergola, which is said to be borrowed from Italian Renaissance features, is basically a long arbor with more dominant upright posts (often they are columns) or stone piers and a flat roof. It became an essential part of the Arts and Crafts garden, particularly when associated with roses.

Though pergolas could take many forms, some designers were unequivocal about placement. In her 1912 book, *Garden Design in Theory and Practice*, Madeleine Agar pronounced that the pergola as a covered way should lead somewhere, a requirement easily satisfied by placing the pergola where it could lead to, from, or across a rose garden. Pergolas are still placed around the edges of landscapes or leading to and from pathways, and many of them, often draped with climbing roses, can still be found and enjoyed in many private and public gardens today.



SUSAN E. SCHNARE



This pastoral arbor first appeared in Shirley Hibberd's 1856 book, *Rustic Adornments for Homes of Taste*.

As the 20th century progressed, there was a growing sense that pergolas didn't belong everywhere. In 1921, Francis King, author of the *The Little Garden*, called for excluding pergolas from small gardens because they are "so difficult to use properly, and so atrocious when out of place." By 1948, George M. Taylor—coincidentally the author of another book entitled *The Little Garden*—related how he removed his rose-covered pergola, not because of the work involved in maintaining it, which he thought considerable, but because of space considerations. Taylor wrote, "It was beautiful, but it took up too much room. I had come to the conclusion that this pergola made the place look over crowded."

Materially Speaking

In 1924, Steele described how "the old way" of building a simple rustic arbor was to take cedar, chestnut, or locust posts, 10' to 12' tall and cleaned of their bark, and set



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SUSAN E. SCHNARE



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A simple arbor (above) in the re-created garden at Colonial Williamsburg evokes another time. Resembling a sculptural piece of art, the unusual rose arbor at Maymont (left) in Richmond, Virginia, proves that creative designs are limited only by a gardener's imagination.

them 3' to 4' into the ground in two rows between 6' and 8' apart. White cedar or spruce poles were then tacked on from post to post in ladder-like fashion. On top of that, a second layer of poles was laid in the opposite direction to form a mesh. While chestnut posts may be hard to come by today, Steele's directions still apply when using modern materials to build an arbor for an old-house garden.

For pergolas, landscape architect Robert Gridland offered the following dimensions in 1922: posts preferably 12" in diameter at the base but at least 8", clearance under the center of about 8', and a width of 8' measured from the center of one post to the center of the one opposite. To ensure the best proportions, he suggested a clearance under the side beam of 7'2".

Designers generally agreed that while pergola posts and columns should be smooth or even painted, the materials for the roof must be rough enough to be



An abundance of colorful roses scale this pergola from a 1920s illustration, which shows why these garden accessories became a popular way to create warm, inviting pathways in the early 20th century.

"gratefully gripped by the tendrils of the vine," according to Steele, and easy to replace when old.

The Well-Dressed Arbor

To effectively cover an arbor, a vine must be hardy and vigorous and have very long branches or canes. Over the past 200 years, gardeners have recommended wisteria, clematis, climbing roses, Dutchman's pipes, Virginia creeper, and grapes for training on arbors, as well as trumpet vines, climbing hydrangeas, acelia, and honeysuckle. All are still available.

Gardeners in warmer regions can select from a wide array of preferred vines, including jasmine and passionflowers, but should be careful to avoid vigorous vines—think kudzu—that can become invasive. In the South, sweet autumn clematis becomes an unruly garden resident, and no one in their right mind, whether living in the North or South, will plant bittersweet and silverfleece vine, which are still available despite their capacity for overzealous growth.

The perfect vine exists for just about every situation. The lovely fragrant *Clematis montana* and *Clematis paniculata* are excellent in most northern conditions. With their red, yellow, or orange flowers,

trumpet vines—beloved by hummingbirds—are also a good choice, as is wisteria, which offers a potent fragrance dispensed from lavender and white racemes. The less flashy climbing hydrangea, acelia, and Virginia creeper will tolerate shade and poorer soil. An added bonus, you may be able to find Virginia creeper for free, as it often masquerades as a roadside weed.

A newer option for the progressive gardener is the hardy kiwi. Able to sustain temperatures as low as -40 degrees Fahrenheit and tolerant of shade and most soils, except soggy sites, the hardy kiwi comes in two leaf colors: glossy dark green or variegated green, white, and pink. As a bonus, if both male and female plants are present, the kiwi bears a bountiful crop of grape-sized, vitamin-packed fruit.

All vines require occasional trimming and tying-in (securing to the arbor), as well as annual pruning and removal of dead and old vines. Roses, which are not vines but shrubs producing long canes, need to have dead, diseased, and old canes removed to the base regularly. With all vines, the timing of pruning is critical and depends on the vine's blossoming period. Pruning spring bloomers before blossoms arrive can result in a plant with no flowers for a whole year. Most vines will benefit from the same care



BRITISH DEPARTMENT OF THE ENVIRONMENT, FOOD AND RURAL AFFAIRS

The pergola in Maymont's Italian Garden sports classically styled columns and decorative rafter tails, the favored design when the garden was created at the turn of the 20th century.



SHERRI CONLEY/MAYMONT HOUSE MUSEUM

recommended for garden shrubs, including watering, composting, and mulching.

For the most part, avoid placing an arbor under a large tree whose roots will compete with the vines for nutrition. In the case of a rustic structure in the woods or an arbor located in a shady area, it's important to choose a suitably woodsy vine, such as the Virginia creeper, that can tolerate low-light conditions and poor soil.

Arbors and Pergolas Today

Perennial in their appeal, arbors and pergolas support flowering and fruiting vines and provide shady retreats even today. In smaller gardens, it may be hard to find enough land for a pergola, but there's usually room for an arbor of some kind. Space-challenged rose lovers might follow Gridland's advice to tie together border



An arbor dripping with laburnum flowers at London's Hampton Court Palace invites visitors to stroll the grounds and explore the gardens, some of which date to the 17th century.

beds along walkways by spanning them with rose arches, spaced 15' to 20' apart.

Besides being attractive and romantic landscape features, arbors and pergolas have always had a practical side. They screen undesirable views, draw the eye away from a less attractive area, invite a visitor to wander into another space, and form a buffer of lattice and leaves between the private retreat in the backyard and the street noise and cars out front.

Arbors are also a link in our relationship with the earth, which conspires in complex ways with the sun to grow the vine; then we tie the vine to a framework of sticks and stand gratefully in its shade, full of appreciation and wonder. ■

Susan E. Schnare is principal of Mountain Brook Consulting, a landscape and preservation design firm (www.mtnbrook.com).



Framing a gated entrance, a simple arbor adds charm to the surroundings, showing why these structures have been a good fit with old houses for centuries.

For a list of
SUPPLIERS,
see page 86.

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HARTVILLE TOOL

Stripping paint from old houses is often notoriously difficult because of curved moulding profiles and other intricate architectural shapes. That's where shave hooks come in. Used like a scraper, they help remove paint, glue, and finish from plaster or wood in awkward areas. Made in Sheffield, England, Crown's three-piece set has solid beech handles and steel blades with straight, pointed, and rounded edges to fit smooth, angled, or curved surfaces. Retailer Hartville Tool (www.hartvilletool.com) sells the set on this side of the Atlantic. Circle 16 on the resource card.



PURDY

Don't be limited by the name. The radiator brush from Torrington Brush Works (www.torringtonbrush.com) may have been designed for painting behind a radiator or between its fins, but the brush also comes in handy for painting other hard-to-reach areas, such as behind gutters or inside kitchen cabinets. While the long handle extends your reach, the spatula-shaped ferrule, angled at 45 degrees, allows you to paint in a comfortable position. Circle 17 on the resource card.



Paint Tools Lost & Found

From prep work to cleanup, there's a product to solve every tricky painting issue.

OMEGA - IL FRANCESCO PINELLO

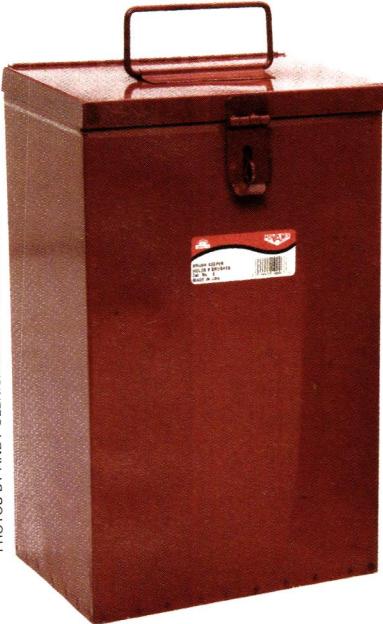
FINE PAINTS OF EUROPE

BY CATHERINE SISKOS

Like the proverbial horse and carriage, old houses and paint tend to go together, and at times, the former's need for the latter seems positively insatiable. With that in mind, we asked OHJ contributing editor and painting expert, Steve Jordan, to list some of his can't-live-without paint tools, and then we added a few of our own ideas for good measure. The tools shown here run the gamut of tasks—from stripping to painting to cleaning up—and have design features that facilitate the detailed, demanding business of painting houses. None of these tools are new ideas, although their absence from big-box store shelves may give that impression. In fact, many of these tools have been staples of old-house owners and mom and pop hardware stores since, well, the days of the horse and carriage. 

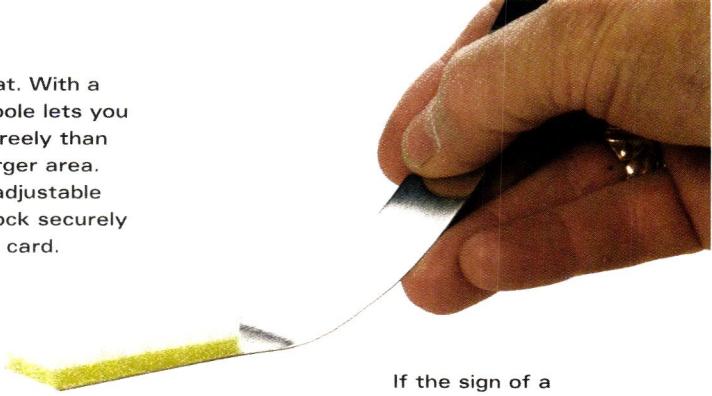
For painting ceilings, extension poles can't be beat. With a brush or roller attached at one end, the pole lets you stand on the ground and move more freely than you could from a ladder to cover a larger area. Purdy (www.purdycorp.com) makes adjustable poles ranging from 2' to 16' long that lock securely in place at 6" intervals. Circle 18 on the resource card.

PHOTOS BY ANDY OLENICK EXCEPT WHERE NOTED



A trifecta of efficiency, this stainless steel, rust-proof brush keeper from Advance Equipment Manufacturing Co. (www.advance-equipment.com) is ideal for cleaning, storing, and transporting paint brushes. The interior holder has slots for hanging six brushes and lifts out to anchor on top of the box so that brushes can drain easily after soaking in solvent. Storing the brushes inside helps bristles retain their shape for the next paint job. The company also makes a larger brush keeper with 10 slots. Circle 19 on the resource card.

Painting window frames and sashes demands precision. With its tapered head of abundant natural bristles, Omega's pointed sash brush gives you the control to paint clean edges in narrow places. Fine Paints of Europe (www.finepaintsof-europe.com) sells the Italian-made brush in assorted sizes in this country. Circle 20 on the resource card.



If the sign of a useful tool is how much it helps you cut corners, then the bender paint pad may qualify as indispensable. This specialty tool from the Warner Manufacturing Co. (www.warnertool.com) has a 9" bendable aluminum handle attached to a pad that lets you paint the underside of a door while it's still hinged in place. The narrow pad is perfectly sized for painting the door edges, too. Circle 22 on the resource card.



Reputed to be the best for applying varnish or oil-based paint, the badger brush is also the tool of choice for creating a faux finish, such as a mottled, marbled, wood-grained, or stippled effect. The trick is to use a light touch and paint only with the brush tip. New York retailer Janovic (800-772-4381) sells this all-natural badger brush made by E&W Manufacturing. Circle 23 on the resource card.



Attach a paint brush to this bicycle-pump look-alike and harness the cleaning power of centrifugal force. The paint brush spinner from Shur-Line (www.shurline.com) cleans and dries paint brushes in a matter of minutes rather like a wet dog shaking its coat, but because of the messy spray, use the spinner outside. Circle 21 on the resource card.

MORE FROM OLDHOUSE-JOURNAL.COM

For related stories online, see "Choosing Exterior Paint," "Colors for a New Century," "Exterior Stripper Primer," "Looking Out for Lead Paint," "Making Sense of Paint Strippers," and "The Very Best Colors." Just click to "The Magazine" section, and go to the alphabetical list of recent features.

Making Porch Lights a Glowing Success

A glimpse back in time can help guide you to fixtures suitable for your old house.

BY DEMETRA APOSPOROS

There's a reason why so many historic districts offer guidelines on porch lights: It's easy to choose the wrong one. We've all seen houses that are historically accurate down to their mousetraps, yet sport those oversized carriage lights mistakenly associated with the Colonial era. (We aren't sure why those came into fashion, exactly, but that's another story.)

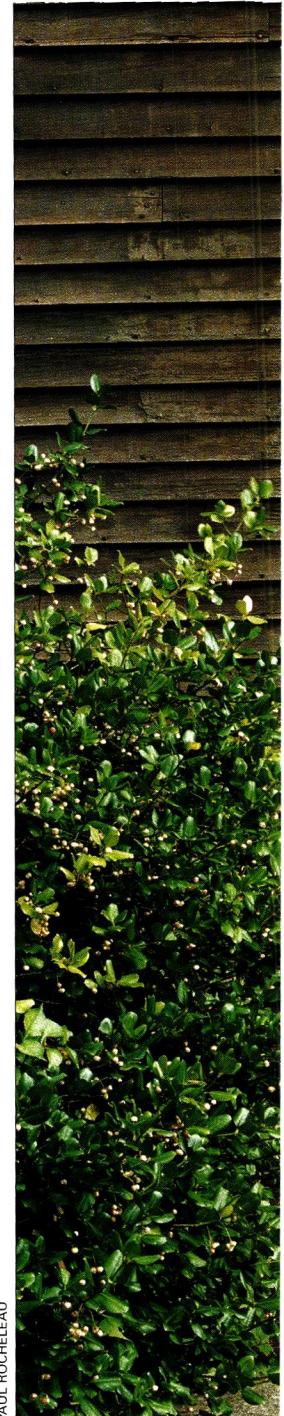
Determining what kind of porch light is appropriate for your old house can be tough because lights are such ephemeral objects. Fashions change, and lights are subject to changing more often than most house parts owing to their small size and the big cosmetic punch they carry. In addition, the thinking on what makes a light right has varied over time. Take, as one example, a 1932 issue of *Home Architecture*, which advised that "good entrance lighting will brighten the doorway, emphasize its architectural

charm, light the faces of guests, and radiate a cheerful hospitality." Yet, when it came to specifics on the placement and style of those entrance lights, the same article offered up a laundry list of options considered appropriate at the time: brackets or lanterns, wall-mounted or ceiling fixtures, lights hung above the door, or lights flanking it.

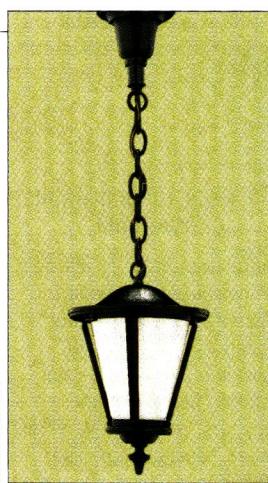
The good news is more than one light type can be the right choice, as evidenced by the wide array of originals we've spotted on porches through the years. While we can't be sure of what lit up your porch or front door when your house was new, we can show you some possibilities that are appropriate for a range of architectural styles and eras.

Station Oil Lamps

Some of the earliest porch lights were wall-hung oil lamps, such as station lamps, which evolved from hand-held utility

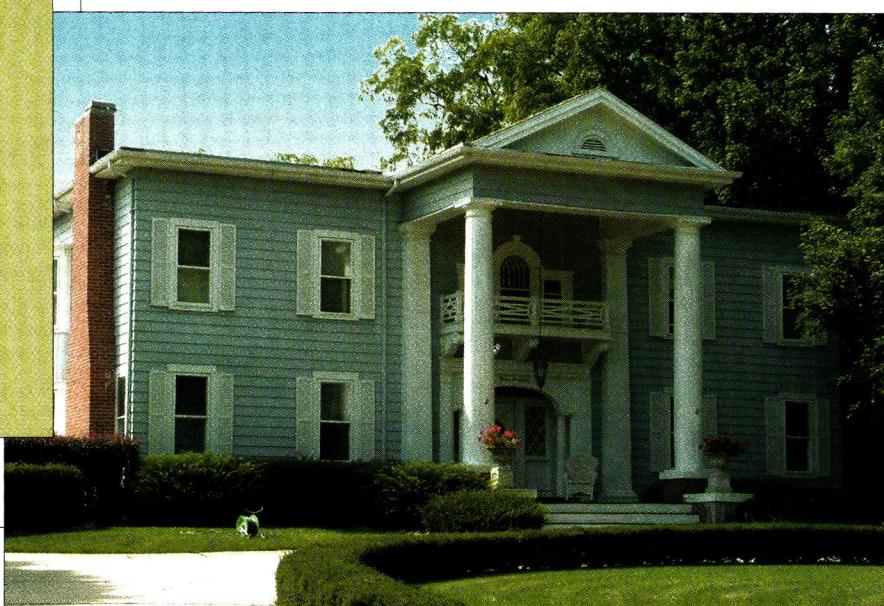


PAUL ROCHELEAU

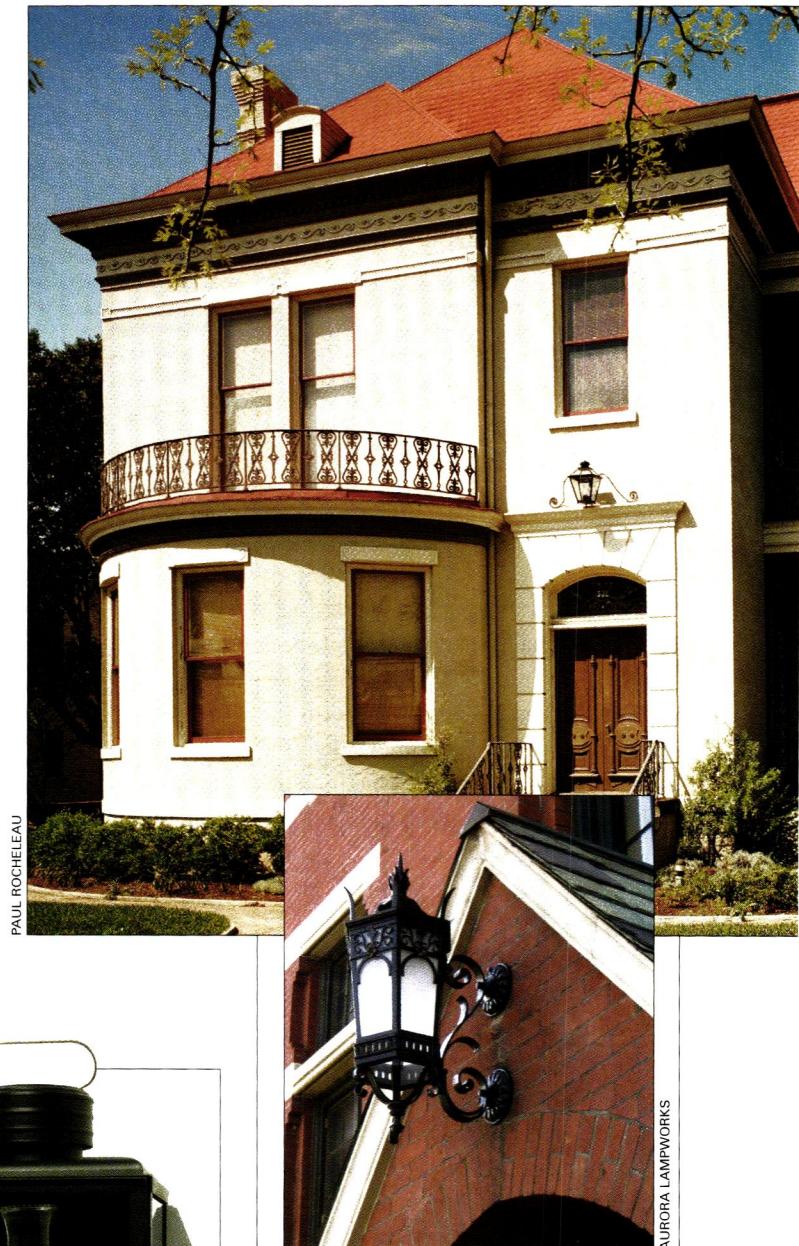


REJUVENATION

Single-Chain Pendant



PETER BARR



PAUL ROCHELEAU

AURORA LAMPWORKS

lights in the mid-19th century. Featuring a simple whale-oil or kerosene-burning flame inside a glass chimney that was contained within a tin case, this style is known as a square tubular lamp. Widely marketed by manufacturers such as Dietz and Russell & Erwin by the 1860s, the lamp was advertised in an 1897 Sears catalog as giving "very bright light, equal to the best gas jet," that wouldn't blow out in a strong wind. While these lanterns aren't fancy, they are appropriate for vernacular buildings, such as farmhouses. The model pictured here is adapted for modern use and is produced in limited quantities. It fea-



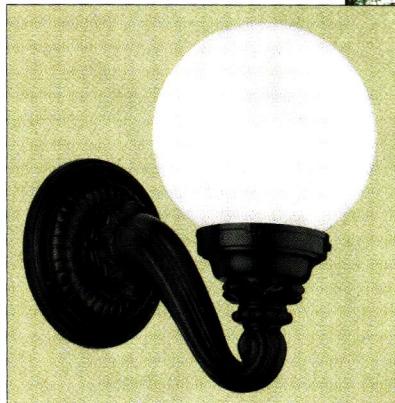
Station Oil Lamps

tures an oil tank with a 15-hour burning time that averages 10 candle power and, like the originals, has a reflective plate behind the flame that helps direct the light.

Iron Gas Lights

Typical of the ornamental ironwork popular for gas street lamps at the height of the Victorian era, gas entrance lights featuring fancy scrollwork, brackets, and strapwork supporting panels of seeded or frosted glass became common by the late-19th century. Because they were meant to be decorative, the lights were at home perched above a gate or door, positioned next to one, or sitting prominently atop a post installed beside the sidewalk. Because the earliest versions of these lights were powered by gas, they required vents on their pyramidal canopy hoods. For a time,

REJUVENATION

**Bracket Light**

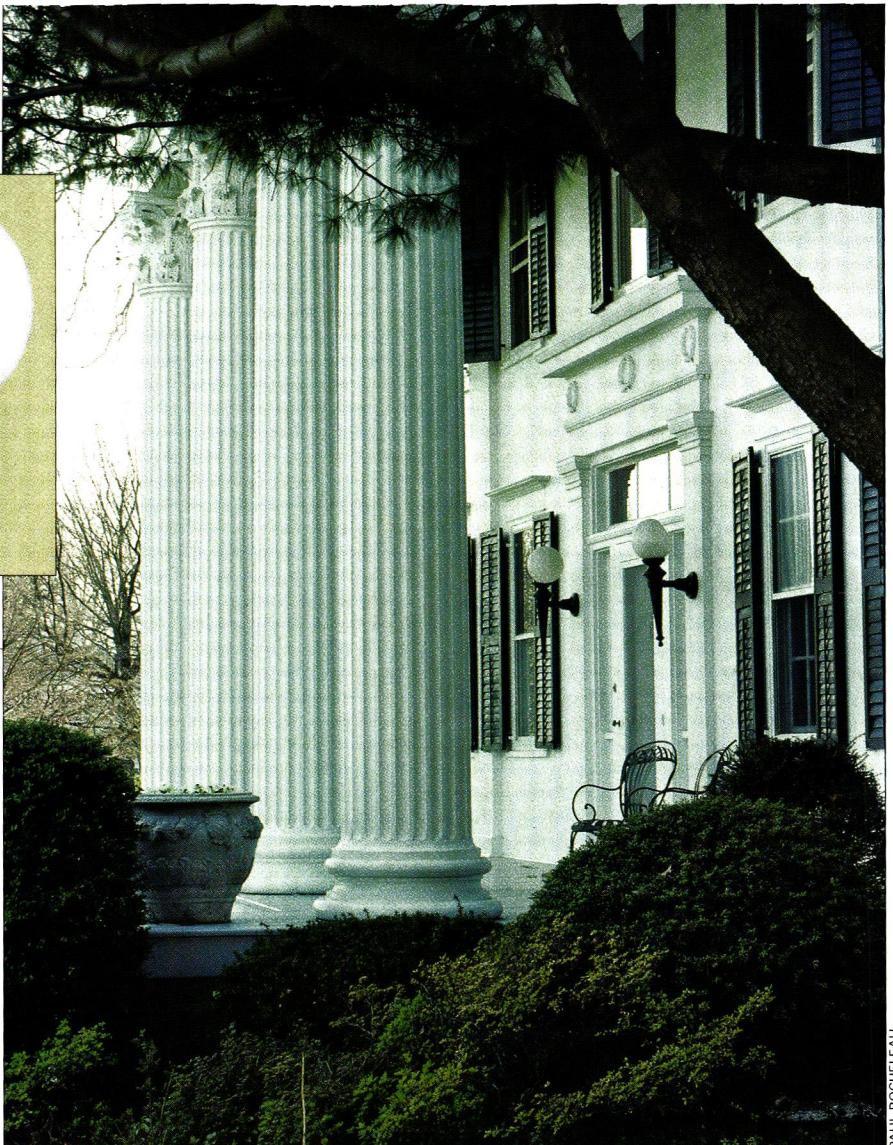
iron gas lights appeared on houses both grand and small from around 1860 on, as well as all manner of public buildings. You can see the hood vents just beneath the decorative finial on this reproduction (see page 53) meticulously re-created from the 1872 original, which sits on the Kingston, New York, city hall.

Single-Chain Pendant

Grand houses required porch lights that made a statement as well as accounted for high ceilings. Born from the candle-bearing lanterns of yesteryear, electric pendants appearing in the 1890s were cast of iron or brass and suspended from a long chain that hung prominently from a sweeping, two-storey porch (see page 52). This type of light was a perfect fit for a variety of formal houses from Neoclassical Revival to early Colonial Revival. The design of the fixture varied and came in a wide range of shapes, including hexagonal, four-paneled, coach style, or even cylindrical, with glass panels ranging in color from clear to amber. Often, these panels were nestled into decorative scrollwork, and pendants could be modified to suit a variety of houses.

Bracket Light

Bracket lights surged in popularity during the Colonial Revival craze of the early 20th century and often appeared flanking doorways. These early electric lights were inspired by Beaux Arts styling, and typically included decorative molded surfaces bearing details such as cartouches, floral



PAUL ROCHELEAU

REPRODUCTION LIGHTING CONNECTION

Manufacturer	Contact Info.	Resource Card
Aurora Lampworks Inc.	www.auroralampworks.com (718) 384-6039	Circle #24
Charleston Gas Light	www.charlestongaslight.com (800) 427-5483	Circle #25
Old California Lantern Co.	www.oldcalifornia.com (800) 577-6679	Circle #26
Rejuvenation	www.rejuvenation.com (888) 401-1900	Circle #27
Schoolhouse Electric	www.schoolhouseelectric.com (800) 473-8704	Circle #28
The Federalist	www.thefederalistonline.com (203) 625-4727	Circle #29
W.T. Kirkman	www.lanternnet.com (877) 985-5267	Circle #30

patterns, and medallions. Their forms were varied and often reflected the burgeoning interest in a range of historical lighting fixtures that were rewired for elec-

tricity. Cast-iron brackets supporting simple clear or frosted globes, or brackets resembling torches bearing curvaceous shades, can be seen on either side of doors

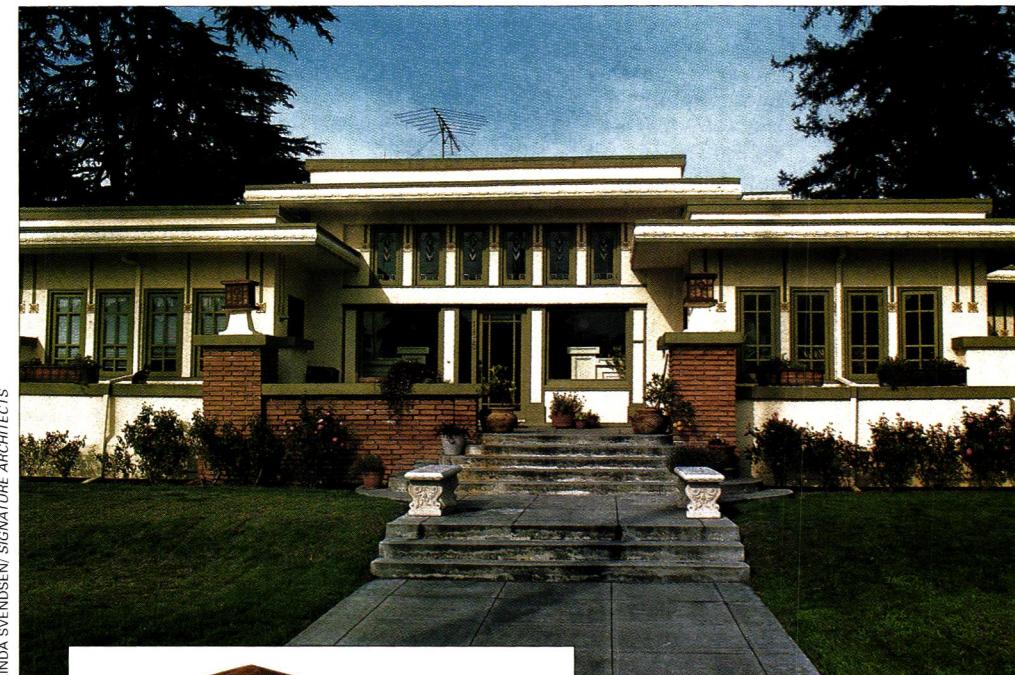
in a range of house styles—from Italian Renaissance to Colonial Revival—dating to the early decades of the 20th century. A 1927 Sears catalog called them “a popular type of porch light known for their neat and attractive appearance.” The fact that they remain some of the most popular models from today’s reproduction lighting companies attests to their enduring appeal.

Arts & Crafts Lantern

The artisans of the Arts & Crafts movement extended their aesthetic nicely to electric lighting applications already common by the 1910s, such as bracket fixtures and single-chain lanterns, but they also developed a unique porch accessory, one that borrowed heavily from Japanese sensibilities: the column lantern. Perched atop a porch column, a Japanese style lantern—sitting low in either a rectangular or pyramidal shape—would throw soft light. These lanterns could be made of iron or copper and have decorative metal patterns juxtaposed over a colored-glass shade. Stickley himself made note of this type of light in *The Craftsman*, where he wrote, “The unusual lighting device for the porch is noticed in a modernized Japanese lantern, set on a low pedestal-like pillar, standing at one side of the entrance steps.” In the same publication, he waxed poetic on the large copper column lantern on another house which he found was “in admirable keeping with the general style of breadth and grace, adding a note of welcome at night, throwing a soft, subdued light over everything.”

Ceiling Globe

The relatively low-ceilinged porches that fronted the smaller houses of the early 20th century called for a fixture that was far less obtrusive. The answer, made possible by electricity’s compact efficiency, was a small, ceiling-hugging, inverted glass globe of one sort or another. Typically set in a cylindrical or pyramidal cast-iron base, these white or frosted-glass fixtures were common by the mid-1910s and understated to the point of being stylistically neutral. Nonetheless, they had a modern appearance that was a comfort-

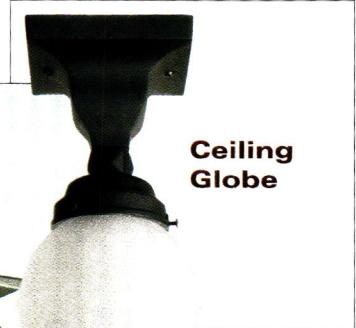


LINDA SVENSEN/SIGNATURE ARCHITECTS

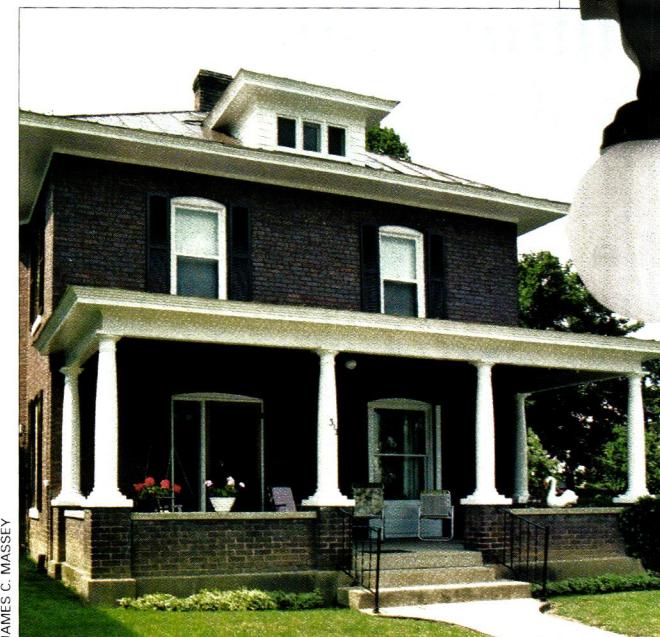


OLD CALIFORNIA LANTERN

Arts & Crafts Lantern



**Ceiling
Globe**



JAMES C. MASSEY

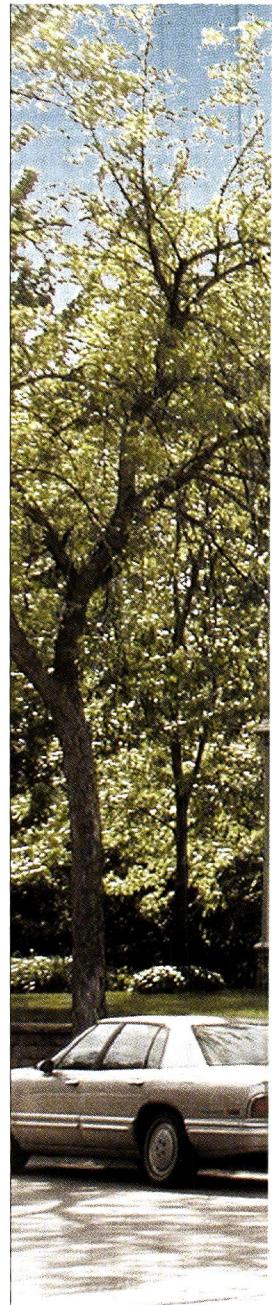
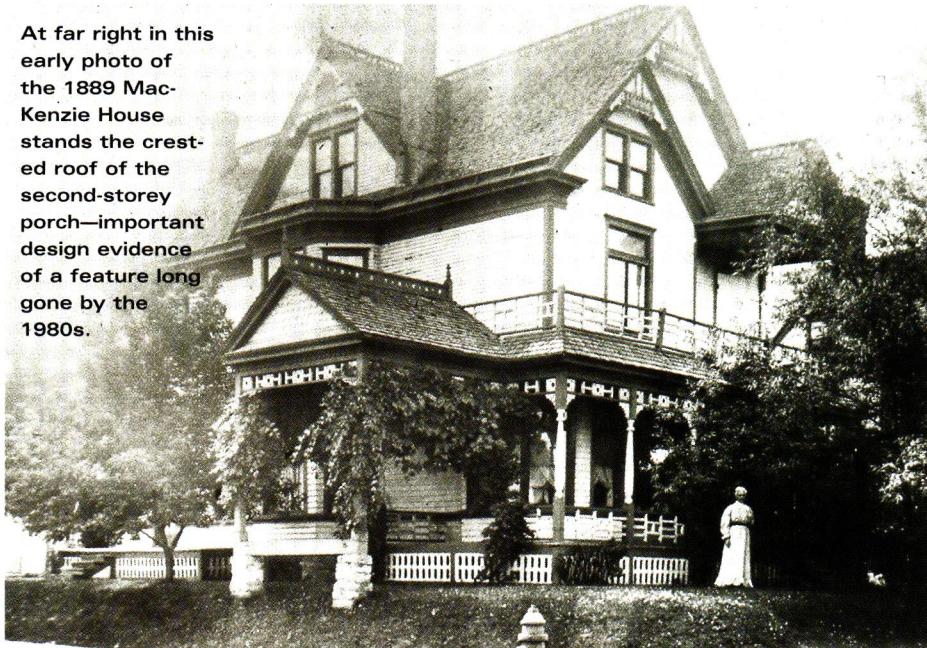
able fit with many house styles so that the lights were a ubiquitous fixture on Foursquares and other broadly popular houses well into the 1940s. ■

SCHOOLHOUSE ELECTRIC

MORE FROM OLDHOUSE- JOURNAL.COM

For related stories online, see “Let There Be Light for Everyone,” “Lights, Camera, Blastoff . . .,” “New Light on Old Kitchens,” and “We Sing the Eclectic Electric.” Just click to “The Magazine” section, and go to the alphabetical list of recent features.

At far right in this early photo of the 1889 MacKenzie House stands the crested roof of the second-storey porch—important design evidence of a feature long gone by the 1980s.



Keeping up with *Codes*

ARTICLE AND PHOTOS BY
JOSEPH G. METZLER

Rebuilding a historic porch becomes an exercise in upgrading to structural standards.

Almost from the day in 1986 that I purchased the MacKenzie House in Minneapolis, Minnesota, I toyed with the idea of rebuilding the missing upper porch and other lost Queen Anne details. You might think that such a project would be simple, particularly for a house that was lucky enough to have a historic photograph showing the porch, as this one did. Yet, when I compared the construction of the existing house first with the photo and then with today's building codes, nothing looked simple. Although houses were often built better in the past than they are today, in some cases builders used what we now know to be poor practices in framing and

structural support. Because re-creating the upper porch meant I had to bring this new work up to code, here's how I dealt with three common structural shortcomings found in many old-house porches.

Looking for More Support

Contemporary codes require solid support for all concentrated loads—a basic structural engineering principle that has been a part of all codes for at least 50 years but probably not on the books when the MacKenzie House was built in 1889. In a porch, this principle means that all the loads carried by a post—including the framing, decking, roofing, and people it supports—



must extend all the way to the foundation or be transferred to other posts that do the same. Therefore, before I could consider building the missing upper porch, I needed to determine if this direct support existed for the original porch structure.

Evaluating the support within the walls was relatively easy. According to accepted building practices, I knew there should be posts in the walls that generally aligned with the now-gone posts of the upper porch, so I tried to determine if those supports existed. After little success with a stud finder, I resorted to probing likely areas in the wall every 1" with a finishing nail. When I hit something solid, I marked the location, and then if I hit noth-



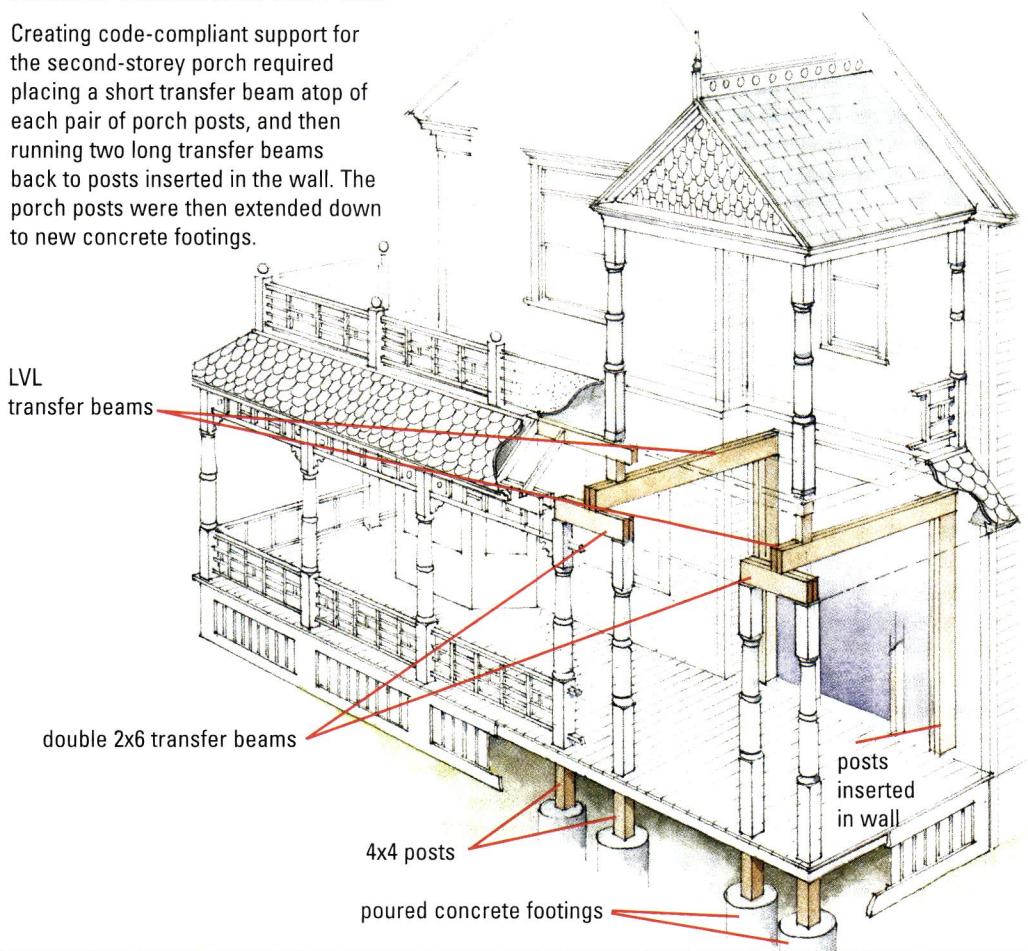
Today the house displays not only the rebuilt porch (above), but also an improved structural system to support it. The porch was just one phase of a larger project (left) that included restoring the decorative gable trusses.

Inserting posts of doubled 2x4s in the front wall of the house provided direct support to the foundation for the inboard ends of the new transfer beams.



ADDING CONCEALED SUPPORT

Creating code-compliant support for the second-storey porch required placing a short transfer beam atop of each pair of porch posts, and then running two long transfer beams back to posts inserted in the wall. The porch posts were then extended down to new concrete footings.



The original porch “foundation”—posts resting on stones set right on grade—was typical for 19th-century construction, but insufficient for modern building codes. The solution was to excavate below the frost line, and then pour concrete footings using fiber forms.

ROB LEANNA



ing 1" away on either side, I knew that I had found a stud. If I didn't hit anything solid where there should have been a post, I confirmed that only a cavity existed by removing the plaster and lath from between the wall studs. This step didn't go to waste because it opened up access to the wall cavities so we could insert new posts consisting of doubled 2x4s.

Determining if there was adequate support inside the porch roof was trickier. Because the roof would need to be upgraded after the newel posts for the new upper railing were secured to the framing, we removed the roofing and sheathing to look inside. I had anticipated that the upper porch posts would have no support, but I was surprised to find that the "box beam" above the lower posts was hollow. I had hoped to find a solid beam—technically known as a transfer beam—that would support the posts for the upper roof (see drawing on facing page). Instead, three boards had been assembled into a U surrounding nothing but space, which meant that no true structural member spanned the tops of the existing porch posts.

This reality indicated that we would need to insert short transfer beams of

doubled 2x6s within the box beam. Each doubled 2x6 would support one end of two longer transfer beams, running perpendicular to the house, which were supported at the other end by the new posts in the walls. A hole in the existing wall sheathing allowed us to insert these longer beams of doubled 7½" LVL (laminated veneer lumber) into the existing porch roof by working from inside the house where the plaster had already been removed.

Getting Down to Foundations

Unfortunately, the remedial work didn't end there. The porch foundation consisted of nothing more than a single, flat stone under every post. In a cold climate such as Minnesota's, any piece of construction that doesn't extend below the frost line will rise and fall with the freeze-thaw cycles. That can lead to all kinds of problems when a feature that is allowed to move up and down, such as a porch, is attached to something stationary, such as the main body of a house. This situation may have caused the cracks and water infiltration that led to the upper porch's deterioration. Even though the existing porch didn't seem to suffer any ill effects, care for the building's integrity, as well as current building codes, dictated that we install a true foundation under the exist-

ing porch posts to carry the new loads.

Building a foundation first and then a porch above it is relatively easy. Putting a foundation under an existing porch is trickier. In this case, our working area was limited not only by the porch but also by the steps and sidewalk immediately adjacent to two of the posts. To provide access under the porch, we removed part of the porch skirt and the steps, as well as the posts extending to grade, leaving the porch temporarily supported on blocks.

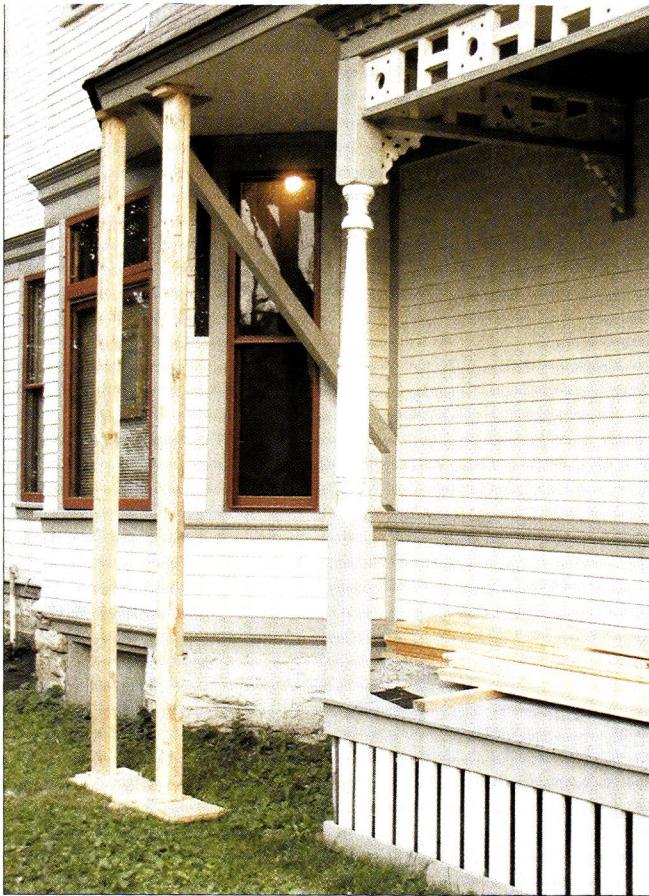
We first considered using screw anchors (or helical piers) to create a foundation under the existing posts. As their name suggests, these devices are screwed into the ground at a slight angle next to the posts so that when the screw anchors are set deep enough, the tops are almost under the posts. Then, a concrete cap is poured over the top of each pier, which supports the posts. However, we decided to hand excavate for a conventional foundation after we learned that it would be less expensive. Under each post location, we dug a hole 42" deep and large enough to accommodate an 18"-diameter tube form.

One hazard of this approach was the possibility that the hole would grow ever wider during excavation if the sandy soil continually caved in. If our hole enlarged, it would swallow the sidewalk and require more of the porch to be dismantled for



Some time ago, the door that opened onto the second-storey porch had become a window. Similar cosmetic changes meant that porch details, such as how the roof meshed with the main building, had to be worked out step-by-step.

The diagonal brace added to support the 8' porch roof overhang was industrial-looking and out of character with the house; plus, it compromised the view out the window.

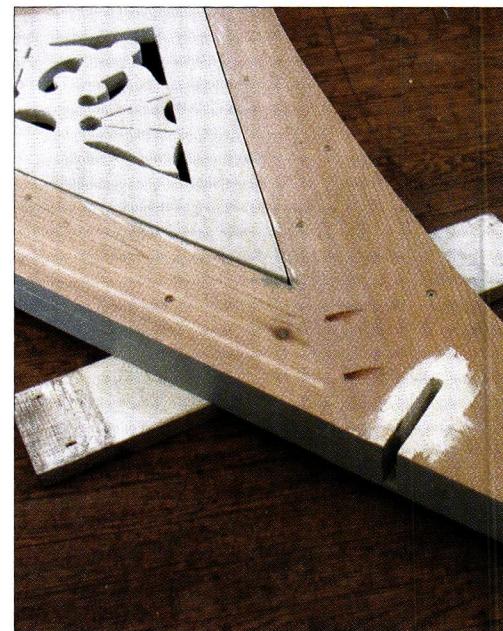


The new bracket draws from Queen Anne decorative details for its appearance but relies on steel plates and heavy hardware for the anchoring needed to do its job.



For a list of
SUPPLIERS,
see page 86.

access. Luckily, this problem didn't develop. After positioning the tube forms and placing steel reinforcing bars inside, we filled the forms with concrete and back-filled soil around them. When the concrete had cured for at least a week, we inserted new pressure-treated 4x4 posts between



The bracket's heavy frame holds the decorative panels in channels so the wood can move. A notch in the frame mates with a steel angle for purchase.

the new foundation piers and the bottoms of the existing posts to support the porch and new loads. We could now turn our attention to the railings.

First, we anchored 4x4 posts to the beefed-up roof framing and extended the membrane roofing up the sides as flashing. The finished newel posts were actually pre-formed covers that we slid over the 4x4 posts. The railing was modeled on sections of the lower porch railing that had been removed for repair and rebuilding.

In the original railing water had rotted the wood and rusted the nails. So, to avoid future deterioration, we assembled all new railing sections with recessed non-corrosive screws protected with wood plugs. These finished railings replicate the 25" height of the originals. Modern code requires a 36" railing height for new work, but because the doors providing access to the upper porch were replaced by windows long ago, our porch was only decorative, enabling us to deviate from the code.

Building a Better Bracket

Another structural issue that needed attention created an opportunity for adding ornament. The MacKenzie House



The porch roof required additional framing in order to provide sufficient anchoring for the 4x4 posts. The finished newels slip over the posts.



Because the porch had to be reroofed anyway, the posts could be flashed by continuing the EPDM membrane up the bases before adding the covers.

has an unusual lower porch roof that extends about 8' beyond the end of the lower porch to a two-storey bay. In the past, someone had bolted on a rather crude brace of 4x4 lumber to prop up this roof. Besides being a later addition that was out of character with the house, the brace also extended in front of the side window, interfering with the view.

Unfortunately, this area isn't visible in the historic photo, leaving the nature of the original support, if any, a mystery. Because decorative roof brackets were commonly used on Queen Anne homes, a bracket was still the best method of support, but I needed an architecturally appropriate design. Although they didn't show any examples of similar porch roofs, period plan and pattern books, along with period millwork catalogs, were helpful in suggesting a common design for the bracket: two triangular sawn-wood panels held in place by a heavier frame. I looked to the original gable finish for the design of these panels.

When the house was painted in the late 1980s, the severely deteriorated gable finish was removed and stored on the property. Once the pieces were stripped of paint buildup, I could see that most of the frame could be salvaged by replacing rot-

ted areas with epoxy filler or by splicing in new wood. For one section, the original beaded face was cut off and bonded to a new frame. To create other sections, we made a rubber mold of the face to cast missing or rotted beads from epoxy. Unfortunately, most of the sawn-wood panels were beyond salvaging, but enough pieces remained to replicate the original design. We rescaled the design from one of the triangular panels to use on the new bracket panels.

After our structural engineer, Christian Soltermann, determined that the basic bracket design would support the roof, he addressed the issue of anchorage. We decided to shift the new bracket so that it projected from the bay's angled face instead of directly out from the house's sidewall. This new position created an unobstructed window view and enabled us to use a smaller bracket to reach the corner of the roof.

Finding the best anchoring method was more difficult. Various ideas eventually evolved into a plan in which we lag-bolted a steel angle to the wall framing and notched it into the back of the bracket. We also added a metal strap on top of the bracket that wrapped around the wall

studs. Finally, we screwed special 6"-long bolts, typically used for landscape timbers, through the studs into the back of the bracket from the inside.

There was one more structural issue to resolve. The bracket needed to support the roof framing, not just the beaded ceiling. Although I positioned the new bracket to support the area where the old brace ended, we didn't know what, if any, framing was above the ceiling. When we opened up the roof, we discovered there was no framing for the bracket to support, so we added structural members based on Christian's recommendations.

We designed the frame to be built-up from three layers: a center layer the same thickness as the panels and two thicker outer layers. We assembled the layers in such a way that they created a channel so that the bracket could hold the panels in place without fasteners. The panels were made slightly smaller than the space the frame created so they could expand and contract freely. This construction also allowed the panels and most of the frame to be painted separate colors before we assembled them. The final layer was glued and screwed to the other layers after the panels were put in place. The screws were recessed and the holes filled with sanded, painted wood plugs.

After jacking up the porch roof to move it closer to its original position, we installed the bracket—a period-appropriate solution to a deficiency in the original design. With a few additional repairs and the replacement of some missing mouldings, the MacKenzie House looked more like it did the day it was built, and no one would guess it hadn't been so simple! ■

Joseph G. Metzler, AIA, is a principal with SALA Architects, Inc. (www.SALAarc.com) in Minneapolis, Minnesota, specializing in historic preservation and residential architecture.

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For related stories online, see "Columns As We See 'Em" and "Porch Details by the Book." Just click to "The Magazine" section, and go to the alphabetical list of recent features.

A View from the **Attic**

From leftover storage space to trendy home offices, the changes in attics reflect not only 200 years of residential architecture but also a house's own structural past.

BY JAMES C. MASSEY AND SHIRLEY MAXWELL
PHOTOS BY JAMES C. MASSEY

Most of us don't give much thought to the attic, that place at the top of the house above the ceiling and beneath the roof, but maybe we should. Technically, an attic is the storey above a building's cornice, and in one sense, it is simply emptiness defined by rafters, a leftover space.

But even an empty attic is likely to be a crowded place, awash in dust motes backlit by drifts of sunlight and littered with discarded feathers of long-flown birds or remnants of an invading squirrel's hickory nut dinner. And that's before human critters add their keepsakes from the past: musty yearbooks, trunks filled with old lace, and trophies commemorating victories from so long ago that even the victor might recall them only vaguely, if at all.

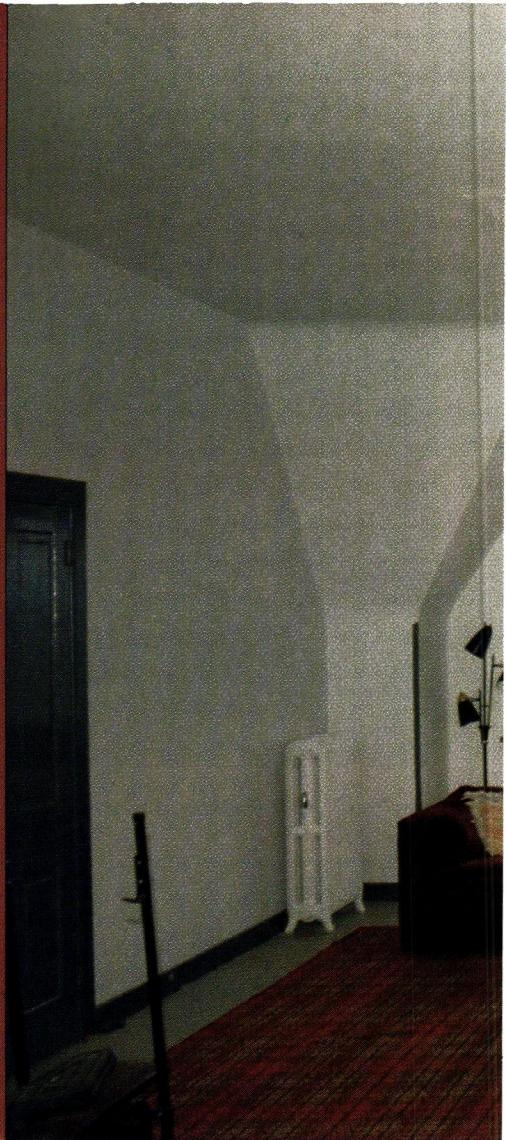
The American attic, though, has a his-

tory that stretches far beyond the flotsam of nostalgia and materialism. Just as fluctuating hemlines changed clothing, different rooflines altered the way attics were built, used, or even perceived from the outside. Only from within do attics expose the secrets behind the structure to offer clues about a house's architectural past.

Adaptable Spaces

An attic (or a garret, if you prefer a less expansive term) is and always has been a useful piece of real estate. Historically, attics have served a multitude of purposes:

- Storage for everything from hay to hams to outgrown toys and clothing.
- Sleeping and living quarters for servants, older boys in the family, male visitors, innkeepers, and in fiction at least, relatives who were best kept out of view.



Even today, an attic often functions as a luxurious master suite, a convenient guest room, or an adolescent's private kingdom.

● Working spaces for weavers (New England farmers who often spent their winters weaving cloth in the relatively warm attic), writers, artists, and these days, techies and telecommuters.

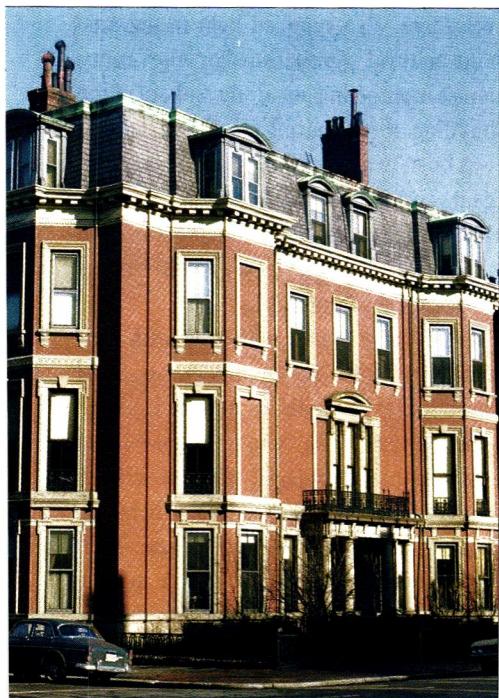
● Offbeat functions such as ballrooms, particularly in the South, although it seems a risky practice to have so much stomping at the top of a building. A better documented use was for cisterns, which collected rainwater to be distributed throughout the house.

Changing Rooflines

The attic's evolution has followed the history of roof construction and shape. In 18th-century America, roofs were steeply



Well-lit by a pair of large four-part demilune windows, this attic provides a bright and cheerful workspace under the plastered forms of the rafters.



The greatest amount of attic space is provided under a mansard roof, with its steep, almost vertical, sides.



Despite their usefulness, most attics are unused, as is the case with this 1790 example. Although this floor is boarded, some attics lack even that. The small windows supply a modicum of light and ventilation.



At the Willows,
an 1854 mansion
in Morristown,
New Jersey, the
attic is neatly fin-
ished with an
unusual arched
plaster ceiling,
creating an
attractive and
comfortable room
complete with
fireplace.



The possessions
cluttering this
attic were accu-
mulated by many
generations of
one family that
occupied the
house for 250
years.

pitched; Germanic settlers, for instance, often built roofs with a 45-degree or steeper pitch. They were supported by heavy-timber hewn framing dovetailed and pegged in place, measuring 4" x 8" or larger, plus the purlins that supported somewhat smaller rafters, which held up

the roof covering. A ridge pole sometimes ran the length of the roof, or the rafter ends abutted each other at its peak.

This sturdy construction left considerable space between framing members, with less accessible areas at the peak and around the edges that were useful only for storage. Germanic houses, such as those at the Moravian settlement in Winston-Salem, North Carolina, could accommodate two- or even three-storey attics, leaving plenty of room for hay, hams, and sleeping brothers. English houses in early America also were steeply roofed with heavy-timber framing, but most early non-Germanic attics had only a single storey. Attics were often divided into rooms using partitions made of wooden latticework so that the space could be used more effectively while still ensuring access to storage areas. When balloon framing arrived on the house construction scene in the mid-19th century, light mill-sawn stick lumber—say, 2x6—and nails replaced the old hewn and pegged framing.

Dormers and skylights added light and air to an attic's otherwise gloomy space, as did gable-end windows, which came in various shapes and often opened to provide ventilation. Cupolas or rooftop belvederes also supplied light in the attic and natural ventilation for the entire house, channeling hot air up and out of the building. If the space beneath the cupolas was open to a lower floor, they were an elegant way to shed light on dark center halls. The cupolas also could provide access to the roof, such as the widow's walk famous in seafaring communities.

In the late-18th and early 19th centuries, rooflines began moderating, and steep gables generally disappeared, only to reappear mid-century in a Gothic Revival style. Mansard roofs, in which a full top storey of living space is concealed behind a double-slope roof, are said to have been one Frenchman's way to escape paying property taxes for the extra storey ("It's only an attic, monsieur!"). The roofs were popular on this side of the Atlantic because they made the entire floor vastly more usable as a living space. Complex rooflines were steeper again in the late-Victorian era



This billiard room was created inside the pyramidal roof of a southern mansion. Stairs at the rear lead to a cupola, and the small attic windows reveal a small rise in the roof.

gables once were nailed. The attic might be fully or partially floored or left unfloored, requiring sure footing to get around, not to mention careful placement of boards to support stored goods. Often, the old, wide attic boards are the best source for replacing worn-out floors on the lower storeys.

The attic can be an excellent place to track changes to an old house. While windows in the rest of the house may have been modernized over the years, owners rarely bother to change those at the top of the house, such as the dormers. In short, an attic is a place that holds the memory of a house. So if you have an old-house question, start at the top: Ask your attic. ■

but only in some parts of the house, leaving room for the attic to fit under the gently sloping roof above the main block.

Attics were reached by one of several means. Walk-up attics could be as gracefully staired as the rest of the house or accessed by way of steep, twisty affairs, such as an 18th-century winder. By contrast, walk-in attics, which opened off a second- or third-storey room at the same level, made storage areas fully accessible and could be converted to bedrooms, bathrooms, or sitting rooms, if desired.

By the mid-20th century, attics were often crawl spaces above the ceiling, entered through a hatch using a pull-down or extension ladder. Some attics were built only above the garage. These sadly depleted attics can be blamed on modern roofing technology and those flimsy-looking trusses that you often see hauled down an interstate. Because it takes a lot of 2x6s to frame a roof these days, the strength once supplied by the old hewn rafter's girth has been replaced by the sawn board's depth. As a result, there's little space between the rafters for storage.

In some instances, top-storey spaces were called attics but were intended to become finished living areas eventually. At the various Levittowns in New York, Pennsylvania, and New Jersey, post-World

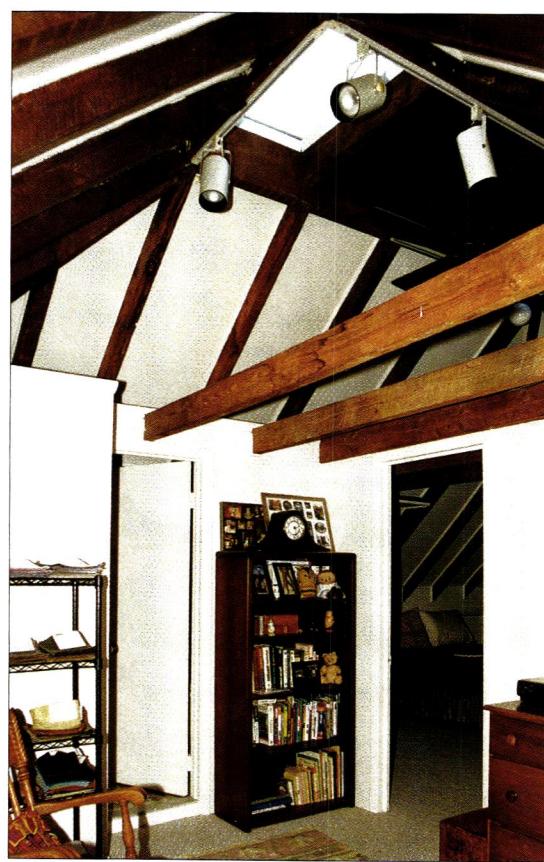
War II buyers eagerly snatched up little houses with unfinished upper storeys called attics that soon became bedrooms.

Secrets Revealed

Apart from any tales its contents might suggest, an old-house attic has its own story to tell, that of the house itself. For instance, the shape of the roof—whether gable, gambrel, hipped, or mansard—is just as detectible from inside an attic as it is from outside the house, but in some ways, the view from inside is more revealing. A Georgian or Greek Revival house that seems to have a flat roof from the outside, for instance, really doesn't; a pitched roof is simply hiding behind a parapet.

Exterior chimneys are not usually visible from the inside, but interior chimneys are frequently angled within the attic to join each other at the center of the gable. Sometimes, two chimneys use the same opening, a fact that wouldn't be obvious from the outside, or a massive center chimney might narrow dramatically as it rises within the attic to form a deceptively small chimney stack where it exits the roof.

Attics offer useful clues to the gradual transformation of a house over its lifetime. Vestiges of early roofing materials occasionally can be found in the attic, as well as the early framework to which shin-



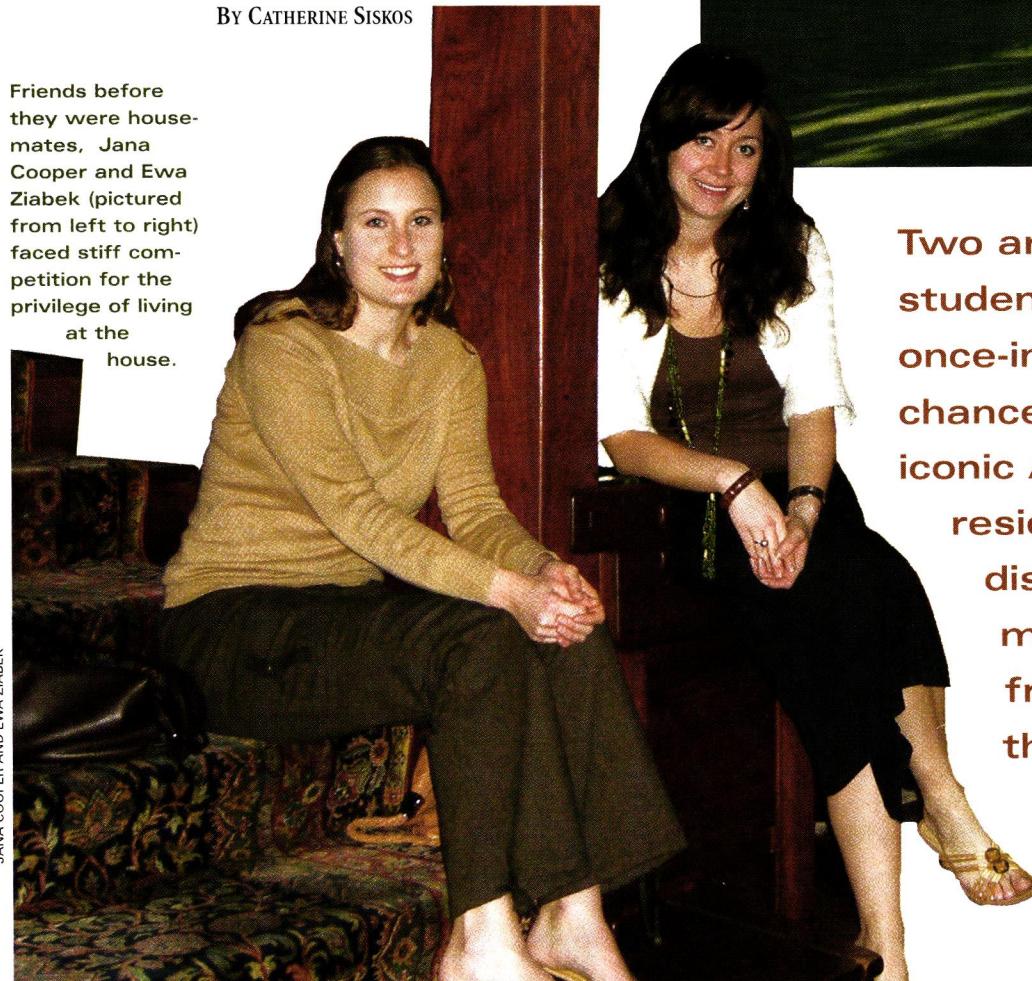
This recently finished attic in a 1920s house serves as a retreat for the owner's son. The room has mid-height partitions and a new skylight while retaining the old roof character and framing.

Old-House Living

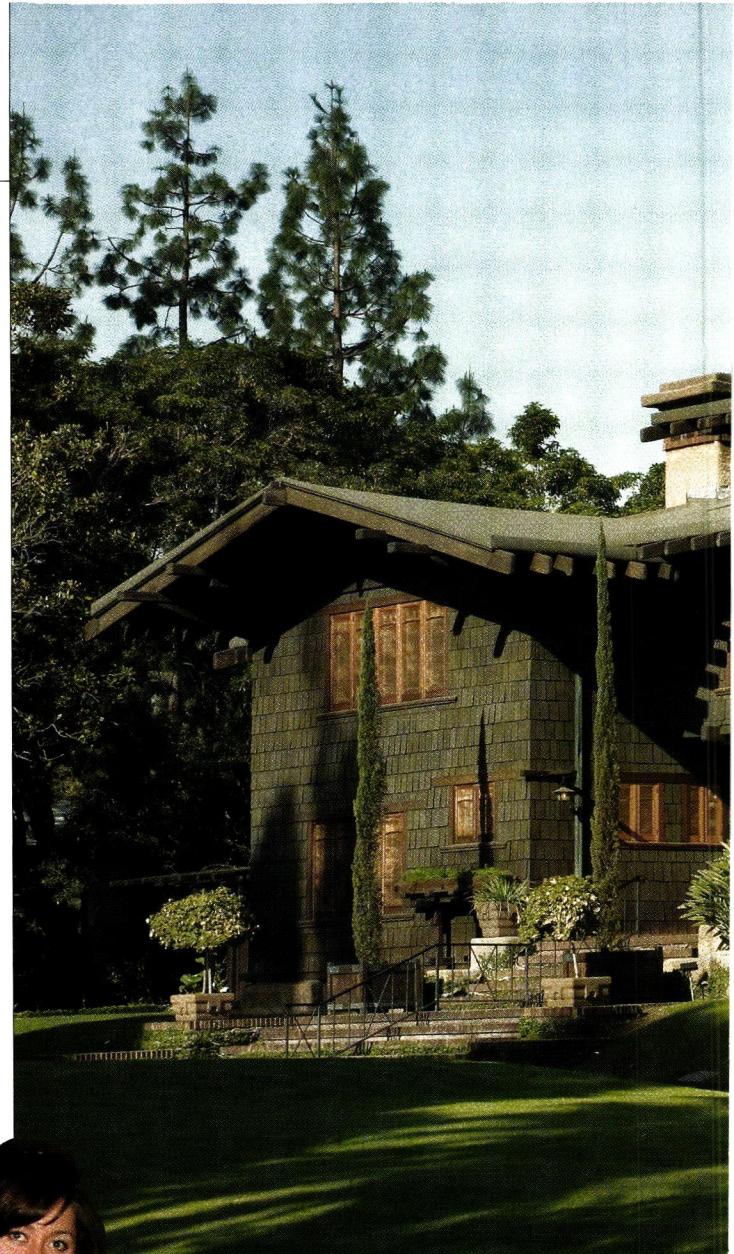
Gamble House Sitters for a Year

BY CATHERINE SISKOS

Friends before they were housemates, Jana Cooper and Ewa Ziabek (pictured from left to right) faced stiff competition for the privilege of living at the house.



Two architecture students get the once-in-a-lifetime chance to live in an iconic Arts & Crafts residence and discover there's much to learn from its thoughtful, detailed design.



With eaves two to three times deeper than houses of the period, the 1908 Gamble House was unusual even in its day. By extending beyond the eaves, the beams and rafters cast cooling shadows in front.



PHOTOS BY MAGNUS STARK EXCEPT WHERE NOTED

Gone day last year, Ewa Ziabek toured an extraordinary house that 30,000 people visit annually, but unlike her fellow tourists, Ziabek wasn't there simply to marvel at exquisite art glass windows or the artfully exposed structure of a teak and mahogany staircase, its smooth wooden pieces fitted neatly together like those of a jigsaw puzzle. She was sizing up her new home.

Since 1967, a remarkable changing of the guard occurs every summer at the Gamble House in Pasadena: Two students about to enter their final year at the University of Southern California's School of Architecture relieve two recent graduates of their responsibilities as the home's

only live-in house sitters. The Scholars in Residence program, as it is known, may be this country's most unique architectural fellowship, not only for its coveted prize, that of living rent and utility free for a year in a house that many regard as the most spectacular Arts & Crafts home ever built, but also for the program's unusual approach to historic preservation: using student residents instead of cameras, security guards, and fences to protect and watch over the house.

Besides keeping an eye out for intruders, leaks, and burned out light bulbs, the students experience the USC-owned Gamble House the way it was originally intended—as a home—and to a lesser

degree, enable visitors to experience it that way, too. Nonetheless, after nearly a year living there, says Ziabek, "I'm still amazed that I have a key to the front door."

House Rules

With its priceless original 1908 fixtures and furnishings and 8,000 square feet of space, the Gamble House is not your average home. Renowned architects Charles and Henry Greene designed the house for the Gamble family right down to the carpets and furniture. USC inherited the property from the Gambles in 1966 and has overseen it ever since. Ziabek, who grew up in Poland, and her fellow scholar in residence, Jana Cooper, had to compete



The distinctive wide and low front door has an art glass window depicting the tree of life. Especially clever was the way in which the lead cameas, the original purpose of which was to hold the glass in place, were incorporated into the design.

with about 15 to 20 other students for the privilege of living at the house, writing three-page essays about why they should be selected and then making the first cut by USC faculty before going on to final interviews with some of the docents. The winning candidates not only must act as responsible stewards of the house but also the willing housemates of visiting tourists and the 150 volunteers and staff who work there at daytime. Although the students don't give tours, they do earn their keep by setting up tables and chairs for the many outdoor functions held on the premises.

Then there are the eight pages of rules and regulations that the docents go over with the students when they first arrive. Friends are allowed to visit but not in the main rooms, and the house cannot be left unattended overnight. While Cooper and Ziabek each have their own bedroom and share a bath on the second floor where the servants' quarters used to be—an area not on the tour—much of the house remains off limits even to them.

They can't, for instance, curl up with a book on the cozy inglenooks that flank the

living room fireplace or cook spaghetti in the original kitchen the way earlier generations of live-in students once did. Those privileges were dropped because "it was just too hard on the house," says Gamble House spokesperson, Bobbi Mapstone. Instead, Cooper and Ziabek cook their meals in a modern, fully equipped kitchen in the basement and mostly glimpse the main rooms as they walk by during the day or make their rounds at night to check that doors are locked and the lights turned off.

Daily Life in a Landmark

Still, the parts of the house the students do enjoy fully are not to be sneezed at. In addition to their rooms, each a modest L-shaped space with Gustav Stickley furniture and south-facing windows, there are three second-storey sleeping porches, a servant's dining room, basement studio, and spacious finished attic that they can use. Once a year, usually at graduation, they are allowed to have dinner with family and friends in the formal dining room. Cooper is particularly fond of the sleeping porches. Like so many live-in students

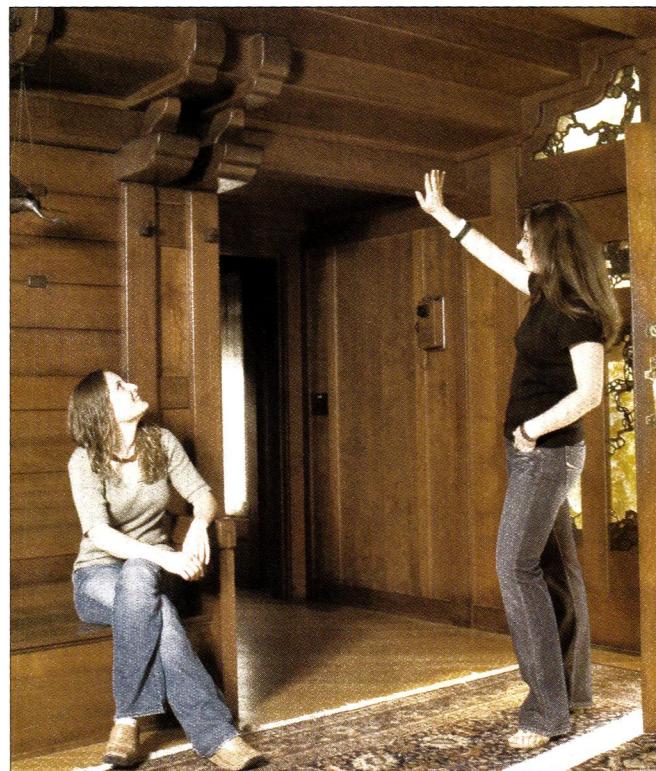
before her, she occasionally drags an air mattress onto a porch and sleeps outside, her alarm clock the bright California sunshine that awakens her around 7 a.m. The third-storey finished attic made from gleaming Oregon pine beckons Ziabek with a birds-eye, 360-degree view of the grounds. Narrow windows extend all the way around and up to the rafters, giving the room the feel of a luxurious tree house. The attic has a television set to which Cooper and Ziabek once connected their DVD player in order to watch movies there.

While the house was built with electricity, it retains the dim light fixtures from a century ago; only the student's rooms have strong enough light to read by at night. In a further concession to modern conveniences, their rooms are also equipped with enough sockets to accommodate the small truckload of electronics—computer, scanner, printer, stereo, television, and DVD player—that accompany students to college these days. "It sounds crazy but our rooms even have wireless Internet," says Ziabek.

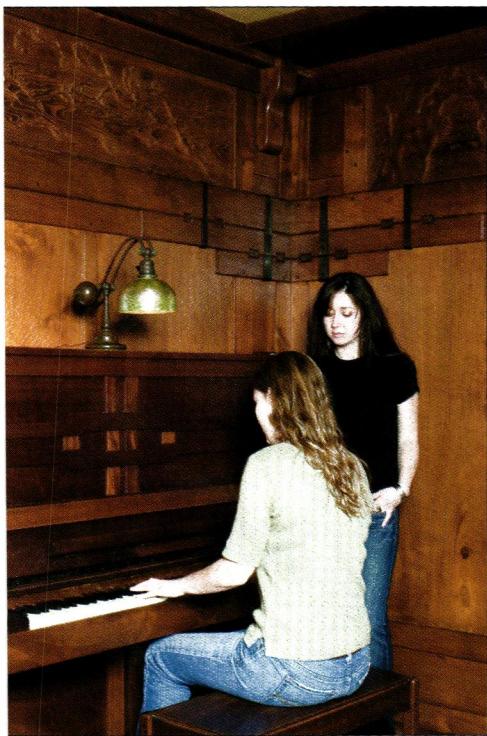
Outside, there are no restrictions to where they can go. On pleasant mornings, Ziabek takes her cereal and eats it perched on a low stone wall surrounding the brick terrace. She and Cooper have set up a table outdoors and invited over all their friends to a home-cooked Chinese dinner on warm evenings.

If the days are filled with the steady hum of strangers' voices and the playful shrieks from the kindergarten next door, dusk is what Cooper calls "decompression time" because everybody is gone. "You feel like the house is resting after a long day, the same as you." It's also when both women say the house feels like theirs. Cooper walks around in her pajamas, and with no tour groups to squeeze past, Ziabek uses the main staircase instead of the servants' stairway off the kitchen.

Peaceful, however, isn't the same thing as silent. "All that wood is expanding



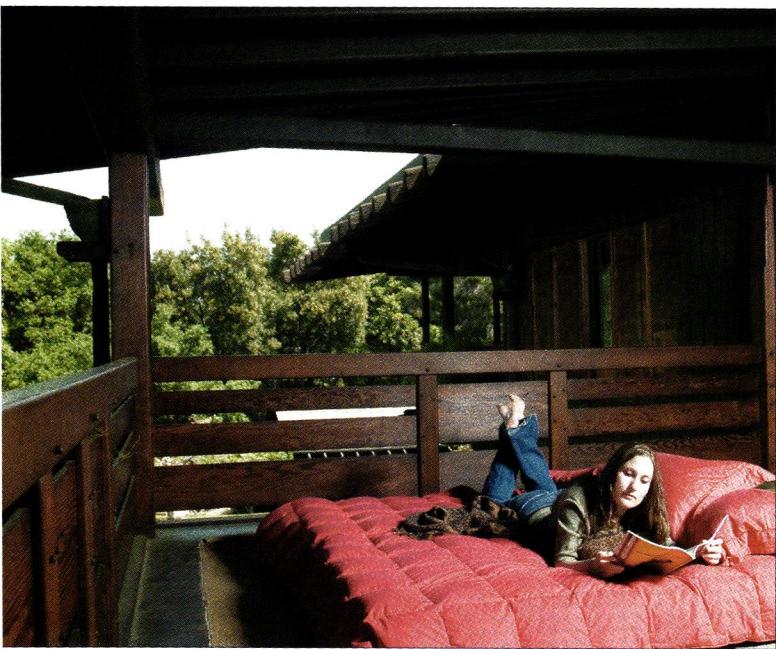
Both women have come to appreciate the house's architectural details, including its exotic wood, such as teak, and the rounded edges of these protruding beams in the entry hall.



JANA COOPER AND EWA ZIABEK

and contracting so that you'll hear things creak," says Cooper, who was spooked by the sounds the first night she was there. For Ziabek, it's the darkness that's unnerving. "The house feels completely different at night than during the day, when it's light and airy," she says. At night, the dark wood

Made from arroyo stones and clinker bricks, the terrace (above) is an ideal spot to savor the peace and quiet during the early morning hours or at dusk, when both tourists and docents have gone. Although much of the living room is off limits, Cooper is allowed to play the piano (left), provided there's still enough daylight to see by. The lighting is too dim for playing at night.



A common feature for houses back then, sleeping porches are "like camping in a really nice tent," says Jana Cooper.



Wireless Internet access and bright lighting are 21st-century necessities found only in the students' bedrooms.



The original kitchen on the ground floor is strictly for show, so the students cook their meals in this fully equipped, modern kitchen in the basement, the same one that caterers use for the many functions held on the premises.

paneling and crossbeams create a more somber mood. Legend has it that Aunt Julia, the Gamble family member to live in the house the longest, haunts the place. Ziabek doesn't believe in ghosts and certainly hasn't seen evidence of one, but nevertheless, she says, "If I'm home by myself late at night and I want to go down to the kitchen for a snack, I'm too scared to go."

Impressions to Last a Lifetime

No matter how much the Gamble House might feel like home, Ziabek and Cooper never quite forget that they're living in a museum. Whenever Cooper enters one of the main rooms to turn off a light, she deliberately steps into the middle of the rug to avoid treading on the more walked-on edges, as a docent once instructed her to do. "You think twice before you kick off your shoes or lean on a chair," says Bob Godowski, a former student resident who lived in the house in the late 1990s.

Then, there are the occasions when the house, like so many old houses, decides to spring a leak. Godowski recalls one torrentially rainy day, not long after he moved in, when he heard the sound of gushing water while he was working in the basement studio. Alone in the house, he got up to investigate and discovered rainwater streaming into the basement. Outside, he found the source of the problem: a large hole in the gutter from which water was seeping in through the ground at the side of the house instead of being directed away from it. "Of course I panicked," says Godowski. All he could think about was how this monument of a house, significant to a sizable number of people, was about to be flooded on his watch.

Because of his hasty exit to trace the source of the leak, Godowski had run outside in a T-shirt, boxers, and bare feet and had little on hand to fix the leak. So, he gamely stripped off his T-shirt and used it as a plug. As he was standing there, half naked and soaking wet, in the midst of studying his handiwork, the sprinkler system came on and drenched him further. "I'm sure the neighbors were looking out their windows and thinking, 'there goes



The art glass window in the dining room, like the one in the front door, looks completely different during the day, when it's lit from the sun outside, than at night when it glows by reflecting the light from indoors.

the neighborhood,'" says Godowski.

Of course, students being students, not all goings-on at the house would meet with docent approval. At occasional functions held to unite all of the previous student residents, "it doesn't take long before the room is buzzing about who threw which clandestine party when," says Gamble House director Edward Bosley.

In the fellowship's nearly 40 years of existence, no student has ever broken or damaged anything in the house, something that Bosley attributes to "architecture's civilizing effect on students," and he would know. When Bosley was a student at the University of California at Berkeley in the early 1970s, he and his fraternity, Sigma Phi, lived in and lovingly maintained the Thorsen House, which the Greene brothers also designed. (Sigma Phi still maintains the house today.)

Just as living in that house influenced Bosley's career (he has also written books about Arts & Crafts architecture), a few of the previous Gamble House residents have gone on to become restoration architects, and one of them even served as the project architect on the house's recent exterior restoration.

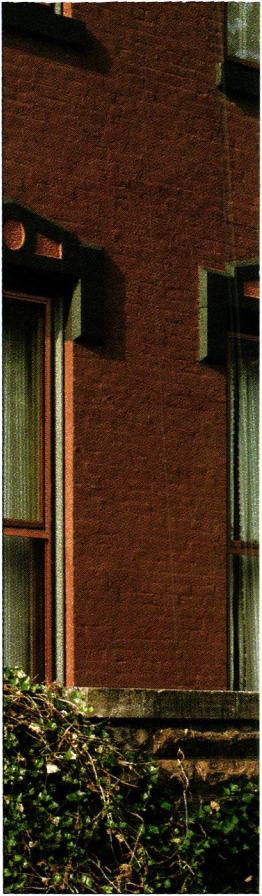
Neither Ziabek nor Cooper plans to

become a preservation or restoration architect, but both acknowledge that the house has influenced their designs. "The house is about details," says Ziabek. "Wherever you turn, inside or outside, there's always something happening with the walls—things sticking out or different wood, angles, colors, and textures." So now, when Ziabek designs buildings, she pays attention to details and designs all the way around the structure, not just the part facing the street.

For Cooper, the house has taught her to consider how the same architectural feature appears in a different light. The front door, for instance, has glass panels depicting the tree of life with its branches spread out across the wide double doors. In the evening, when the doors are backlit by an outside porch light, they seem to glow in the darkness of the dimly lit foyer, while in the mornings the sun shines through the glass, bathing the front hall in bright amber light. "The Gamble House is constantly reminding me of what great architecture should be," says Cooper. And therein lies its downside, because she adds, "this will probably be the nicest place that I will ever live. My next apartment is really going to depress me."



Grey works for the siding on this Gothic Revival house because its stylistic models were built in stone.



Kindred greens and

Putting Period

When it comes to the most effective use of exterior paint, it's not what you've got but how you use it.

For a list of
SUPPLIERS,
see page 86.



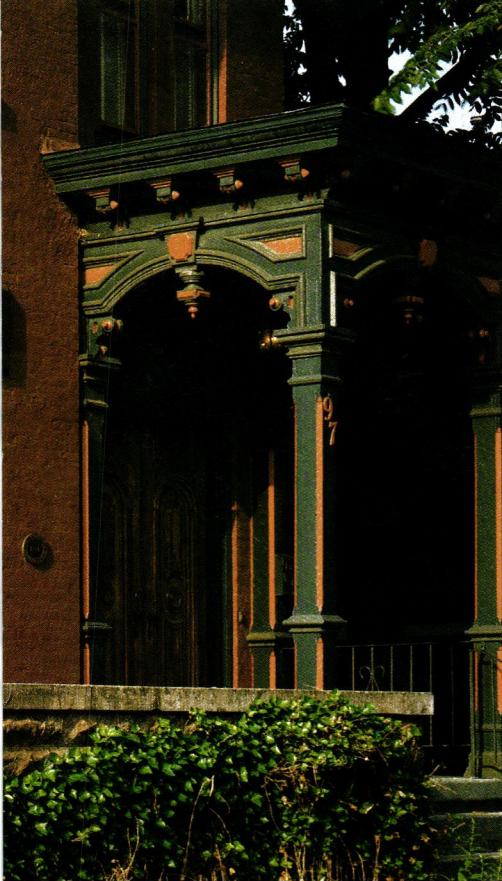
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Coming up with a period paint scheme for an old house can be a scary experience. Most people will agree that a perfectly polychromed Queen Anne looks right when the job is all done, but it's not easy to be so sure while you're still selecting colors and investing lots of money and time. A big help, though, is realizing that the success of a paint scheme does not rest solely on the specific hues you select—red, say, over green—but rather on how you use them. It's the best placement of color that can make the most of an old house's architecture. In fact, many houses, especially from the 19th century, were designed with a particular use of paint in mind. So, if you're painting your old house this season, before you break out the color charts and fan decks, take a moment to consider the following advice on placement, regardless of which colors you ultimately use.

J Pick colors that connect to materials. The owner of a historic building (or one not so historic, for that matter) can rarely go wrong selecting exterior paint colors that emulate traditional building materials. Anyone who studies exterior paint color charts from before the 1940s will notice that many traditional colors are identified by the materials they imitate: shale, slate, brick, tile, terra-cotta, and so on. This relationship is helpful to remember when selecting one or more colors for decorative shingles, especially in belt courses and gables. Rich reds, yellows, and golds are justified because they are clay tile colors.

The practice of taking culturally significant forms that were originally created in perishable materials and perpetuating them in more permanent materials goes way back in architecture. Ancient Egyptian and Greek temples are examples of this process, which is sometimes referred to as mimesis. Oddly enough, there is some evidence that decorative shingles such as those seen on Victorian



reds unite wood porch and masonry.



Light colors maximize shadows, adding relief to surface details.

Colors in Their Place

BY GORDON BOCK
PHOTOS BY ANDY OLENICK

houses are an example of reverse mimicry. In other words, the shingles are a perishable, wood imitation of earlier vernacular decorative clay tiles that appeared in England. Yet, no matter whether the shingles are in forward or reverse gear, it is appropriate to paint them to look like clay tiles, which were sometime glazed in bright colors.

2 Maintain architectural integrity. Use color as a tool to unite the parts of the house, not segregate them into a collection of independently colored components. While it is visually exciting to highlight details with color, resist the temptation to go off the deep end by painting window trim, bargeboards, dormers, and porches in a color or value (the light-to-dark scale of color) that is not related to the main body of the house. Too great a color contrast between the whole house and its parts can cause these features to visually jump off the building. The solution is to choose your paint scheme so that there is relationship

in both the hue (the specific color, such as red or blue) and value running through all the colors.

3 Keep color in balance. Apportion color evenly over the house to give it visual unity. A building that, for example, is dominated by a dark color in the upper storey but painted only a light color at the foundation may appear top-heavy. Lay out the paint scheme of your building in terms of value. This tactic will give you a better feeling for the balance and for how to handle details.

4 Consider colors and shadows. Take into account the kind of surface you're covering when deciding on a color and use it to present the surface to best effect. Because light colors allow sunlight to dance and will accentuate the shadows cast by an irregular surface, choose a dark color for areas with surface imperfections, such as old paint craters, that you would prefer

to downplay. Conversely, choose light colors for broad areas of relief, such as decorative shingles, that you seek to highlight. Here, the natural shadowing enhances the outlines of the shingles without the need to apply another color.

5 Don't go overboard with accent colors. Reserve strong colors for small areas so that bright tones, which the sun inevitably fades, age gracefully. Use them to enhance surface texture, such as on porches or trim where there is incised or chamfered woodwork or for a little surprise on undersurfaces such as soffits. Stick to durable, neutral colors for major wall areas; they will stand up better over time. Too many accents create color cacophony. Plus, if you grow tired of bright colors later on, a surplus of accents will be that much more work to repaint. ■

Special thanks to John Crosby Freeman (Philadelphia), James Martin (Denver), and Jill Pilaroscia (San Francisco).

The Western Lodge

Inspired by residential styles, the grand hotels of the National Parks are, in fact, your old house away from home.

BY RICHARD D. MOHR

*H*as sanding pine floors to an even finish got you stressed out? Does stripping paint from egg-and-dart mouldings give you carpal tunnel syndrome? Then, go west, young renovator. You deserve a vacation, and for the old-house aficionado there could hardly be a better place to relax, soak up the surroundings, and experience historic design than at one of the grand old lodges of America's National Park system. Though often baronial, even monumental, in scale, nearly all of the great lodges of the West have their architectural roots in the structures and styles of houses.

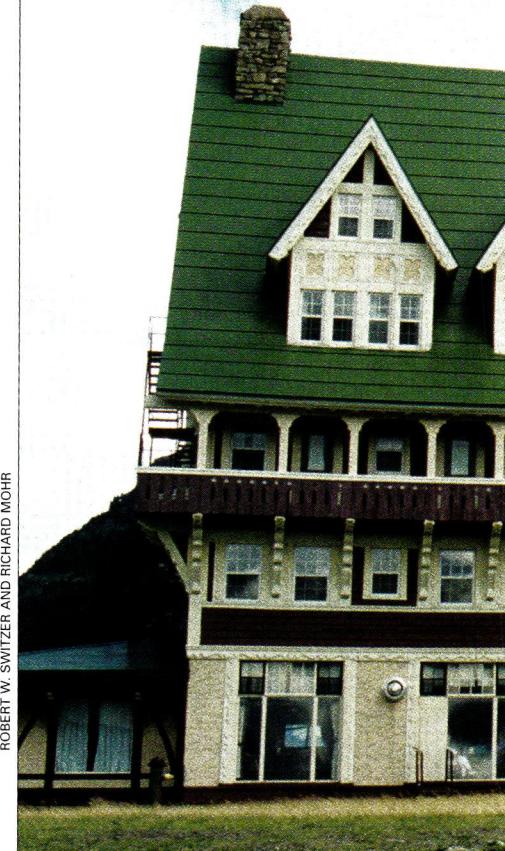
Architecture Out West

A majority of western lodges are in the Arts & Crafts tradition, most famously the 1904 Old Faithful Inn in Yellowstone National Park designed by architect Robert Reamer. In form, the Arts & Crafts lodge is a hybrid of two wood-construction residential styles that flourished in New England during the 1870s and 1880s, what historians now call the Shingle style (inaugurated by Henry Hobson Richardson in the mid-1870s) and the less familiar Stick style (going back to the 1850s). As the name implies, the signal characteristic of the Shingle style is the extensive use of shingles as overall cladding. Equally important, however, is the role of the roof as a prominent, unifying feature of the house. No longer is it barely visible behind a heavy cornice or castle wall crenellation, nor is the roof merely a protective covering. In the Shingle style, it's the first surface you notice, and together with the siding shingles it molds the whole house. Finally, with a Shingle-style building, you usually can't read the interior layout from the exterior. Gone are the bay windows and turrets that are clues to inside spaces. Instead, we have level courses or bands of windows that disguise the number and function of the rooms within. These stylistic principles—uniform cladding, embracing roofs, and horizontal integration—all draw the Shingle house into a unified, sculptural form, enhancing its visual mass and presence.

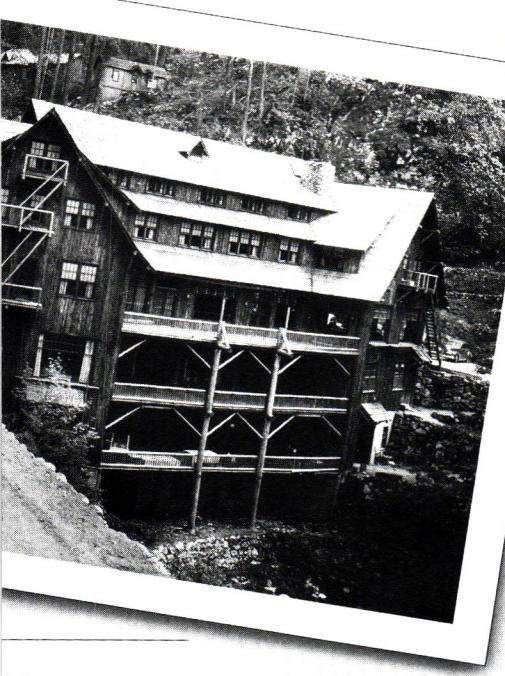
The Oregon Caves Chateau is tucked into the end of the gorge formed below the opening to the Oregon Caves. The bottom three storeys are below grade.

RICHARD MOHR ARCHIVE

As with many great lodges, in the Prince of Wales Hotel, the Stick-style elements, such as the grid-like trim, keep the building from being ponderously heavy, while the influence of the Shingle style (apparent in the massing) keeps it from being frivolous.



ROBERT W. SWITZER AND RICHARD MOHR



In the Old Faithful Inn (first season 1904), architect Robert Reamer plays with and against symmetry by giving the guest wings flanking the head house the same massing (and about the same elements) but orienting them in different ways.



What distinguishes the Stick style is the way that structural components are expressed as decorative detailing on the outside of the building, if only in symbolic or echoed form. The house has a figurative exoskeleton. The components can include bold horizontal and vertical bands (emulating medieval half-timbering), posts, brackets, gable trusses, even diagonal stickwork patterns (evocative of bracing). Now, put the Shingle and Stick styles in a blender, give the mix a light frappe, and you have the western lodge: the Old Faithful Inn, Glacier National Park's Lake McDonald Lodge (1914), the Oregon Caves Chateau (1934), and many other wooden giants of the skyline. The blend even explains such anomalies as the Prince of Wales Hotel (1927) in Waterton Lakes National Park, just over the Canadian border from Glacier National Park. One critic called this lodge a fantasy dollhouse built without logic, but it is just Shingle and Stick with an extra dollop of Stick.

Another residential form that inflects the western lodge is the Swiss chalet, a strain within the Arts & Crafts aesthetic as well as one of its antecedents. Sometimes this influence is merely cosmetic, as at Glacier National Park's Many Glaciers Lodge (1915), whose balconies are a riot of Swiss Miss fretwork. Sometimes the influence is substantial. The most distinctive structural features of chalets are their horizontal beams or purlins, often stacked and cantilevered, that are robust enough to hold up deep, overhanging eaves laden with winter snow pack. Staggered layers of 10"-square, hand-hewn cedar beams do the heavy lifting at Emerald Lake Lodge (1903, 1926) and Lake O'Hara Lodge (1926) in the Canadian Rockies. Employing beams this way illustrates an important Arts & Crafts principle: authenticity or honesty of construction. This notion holds that the appearance of the building should be a direct expression of its structure without the need for either adornment or disguise.

Standing as an early, sometimes forgotten, ancestor behind all these variants of the Arts & Crafts ethos is the simple log building, whose appearance is almost

EMERALD LAKE CHALET (Near Field, B.C.)



RICHARD MOHR ARCHIVE

exclusively the result of its construction techniques. Should you wonder whether the Arts & Crafts aesthetic is primarily visual (a certain sort of color and shape, organization, or look) or primarily philosophical (an approach to the use of materials and construction methods), the answer lies in the humble, rustic, rounded-log dwelling: the log cabin. It is both. If you apply Arts & Crafts methods to whole trees, simply peeling the bark and producing notched overlaps and whittled ends with broad axe and adze, you get a quite specific appearance, whether in a dam, a fort, or a cabin. So it is no surprise that log cabin construction is a major theme in the lodges of the national forests—on a heroic scale in the load-bearing log walls of the

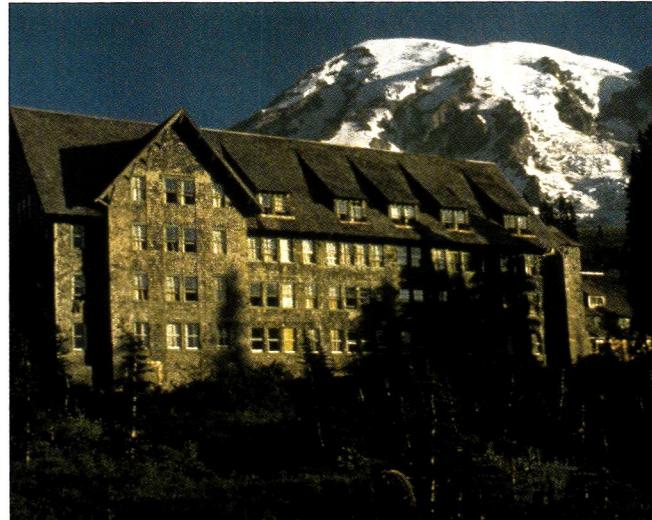
Old Faithful Inn and on a domestic scale at Twin Falls Chalet (1908, 1923), Mount Assiniboine Lodge (1928), and Skoki Lodge (1931), three backcountry gems of the Canadian Rockies.

Location, Location

Another Arts & Crafts principle—that buildings should blend in with their surroundings—has a checkered history in the siting of western lodges. This record is strange because one would think the principle would be easy to realize: Make buildings of wood in the woods and you have it. Nonetheless, some western lodges are oddly detached from their environs. A prime case is architect Gilbert Stanley Underwood's international-style excursions

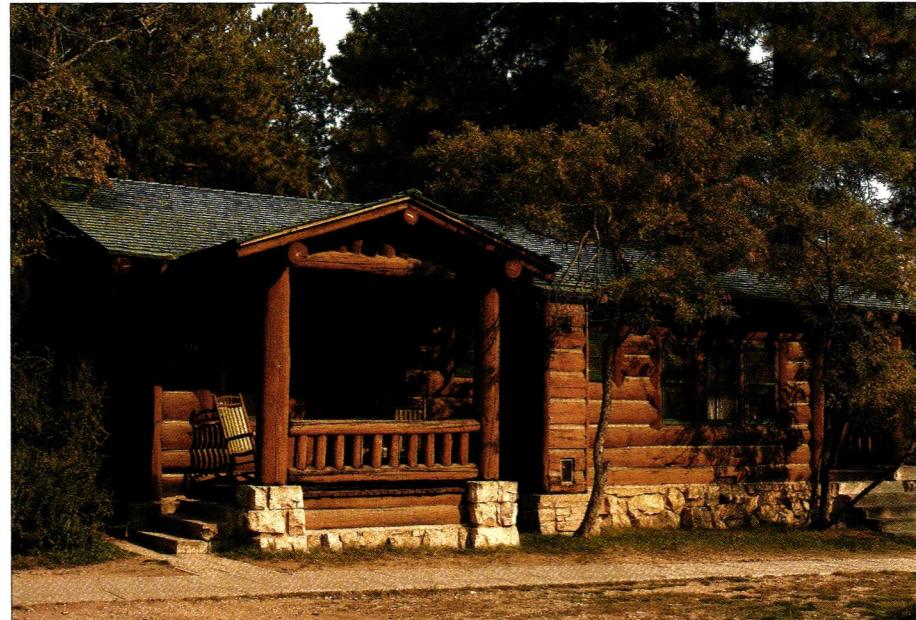


An especially fine example of Chalet-style architecture. Emerald Lake Lodge (1903) turns the Swiss-style stacked purlins supporting the roof into a featured design motif—a perfect expression of a prime Arts & Crafts principle.



Though Paradise Inn (1917) is dramatically sited on the slopes of Washington's Mount Rainier, the way it is plunked down means that there are no views of the peak from any of its rooms.

GUEST SERVICES, INC.



In the four deluxe cabins that hang over the Grand Canyon's North Rim (booked up to two years in advance), round log detailing and rubble foundations create a rustic appearance that is in perfect harmony with the surroundings.

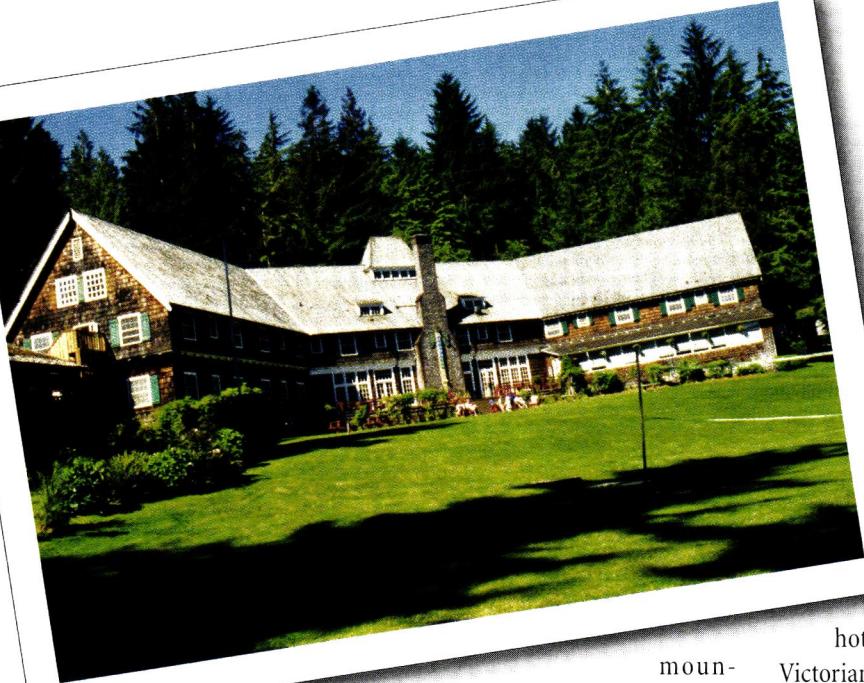
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sion, the Jackson Lake Lodge (1954), which drops a poured concrete structure next to a swamp in Grand Teton National Park. Worse still are lodges positioned in ways that clash with the natural feature that suggests the lodge in the first place. Oregon's picturesque Crater Lake Lodge (1915, re-engineered on its original footprint in 1995) is perched right on the edge of the caldera that forms the lake and so distracts the viewer from the lake itself.

In contrast, paragons of siting include the Oregon Caves Chateau (1934), which is snuggled into the end of a gorge. Above the gorge, the eponymous caves open across from the lodge's lobby on the fourth floor. Outside, the lodge is clad all over with the bark of Port Orford cedars,

matching the trees of the surrounding gorge and hillsides.

Underwood's positioning triumph is the Grand Canyon Lodge (1928, burnt 1932 and rebuilt 1936), which hangs off the Grand Canyon's North Rim, seeming to both emerge from and cling to its cliffs. On the land side, its unassuming single-storey courtyard intentionally obscures views of the canyon as you approach the building, but gives way to ecstatic multi-tiered panoramic vistas of the canyon as you walk into the lobby. The building becomes a lens onto nature. For a site that maximizes varieties of natural beauty, it is hard to beat the Lake O'Hara Lodge, whose picture window and cabins face a layered cosmos with a band each of sky, craggy



Robert Reamer's Lake Quinault Lodge on Washington State's Olympic Peninsula shows the influence of English domestic architecture in its V-shaped plan and multi-paned windows.

mountains, waterfall cascades, conifer forest, and glacier-blue lake. An atheist could have doubts here.

Wider Stylistic Inspirations

Other domestic styles that are in play at western lodges are the English domestic style, which influenced Robert Reamer's Lake Quinault Lodge (1926) in Washington state's Olympic Peninsula, and the pueblo, which influenced the Painted Desert Inn (1924, now without boarding facilities) in Arizona's Petrified Forest National Park. Yet, folks with Victorian-era

Among the earliest high-elevation lodges, Crater Lake Lodge was designed for the automobile but not the forces of heavy snow and extreme weather, so the 1915 structure had to be rebuilt in the 1990s.

houses need not feel snubbed by the National Park system.

Tidy white clapboards, airy verandas, Eastlake trim, and antimacassars set the style of the Wawona Hotel (1876) in Yosemite National Park. Yellowstone National Park sports its own Victorian surprise. The year after Reamer built the rustic Old Faithful Inn, he turned around and converted an existing plain-Jane shoebox of a

hotel at Lake Yellowstone into a Victorian fantasy of Juliet balconies, fan windows, Ionic columns, egg-and-dart cornices, oversized torchiere sconces, and miles and miles of yellow clapboards: the Lake Yellowstone Hotel, now the Park's only luxury accommodation.

Lodge interiors should provide inspiration and ideas for old-house owners, especially those who view a house as a living, growing, adaptable creation. In western lodge interiors, a splash of the Adirondacks is added to the Arts & Crafts blend. At the Old Faithful Inn, Reamer reproduced the Adirondack twig look in lodge pole pine. He took branches knurled, burled, and twisted by bugs, bacteria, and

Gilbert Stanley Underwood's masterpiece is the Ahwahnee Hotel (1927), an Arts & Crafts castle in Yosemite National Park. Sited on the floor of Yosemite Valley at the base of the bluffs that embrace Yosemite Falls, it is built with "hand-hewn timber" beams that are actually molded and stained concrete.

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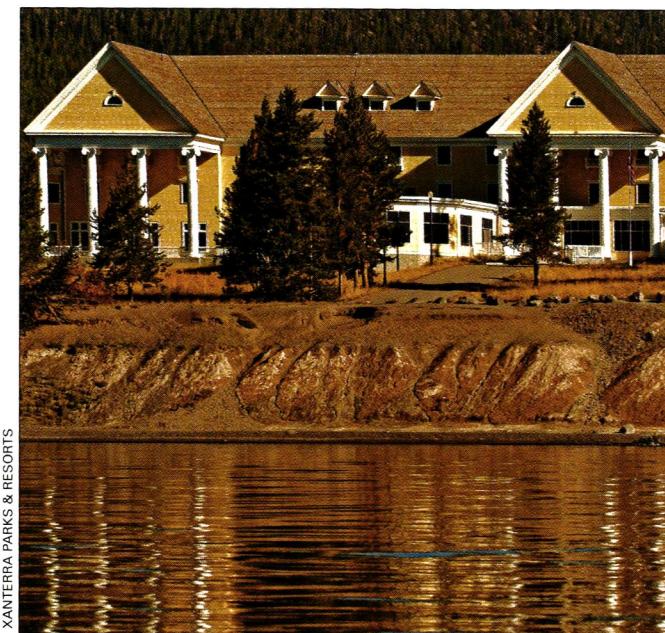


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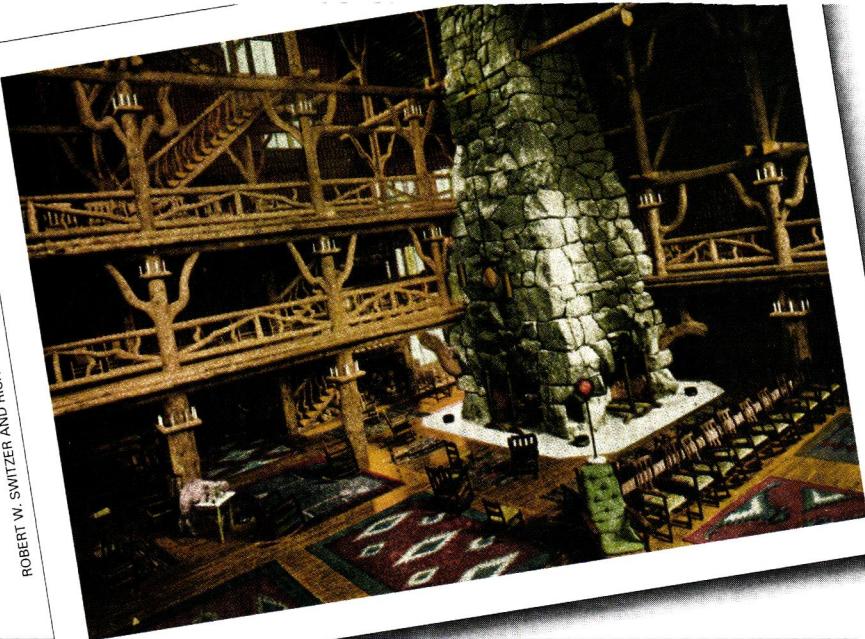
disease and turned them into three "orchestra lofts," one over the dining room and two (one in imitation of a tree fort) over the lobby. The Adirondack twig look dominates the Lake McDonald Lodge lobby, which uses burled tree crotches to striking effect as newel posts.

What is a lodge without a fireplace, or four or eight, as in the grand lobby chimney at Old Faithful Inn? Unfortunately, they are mostly blocked now after a 1959 earthquake toppled the chimney above the roofline into the eight flues below. The fireplace at Lake McDonald Lodge plays a trick, as many lodges do, with the Arts & Crafts ideal of honest use of materials. The fireplace looks like it is made of dressed stone, but in fact it is poured concrete that has been scored and stained to look like boulders. Underwood incorporated fireplaces in the deluxe cabins at Zion Lodge

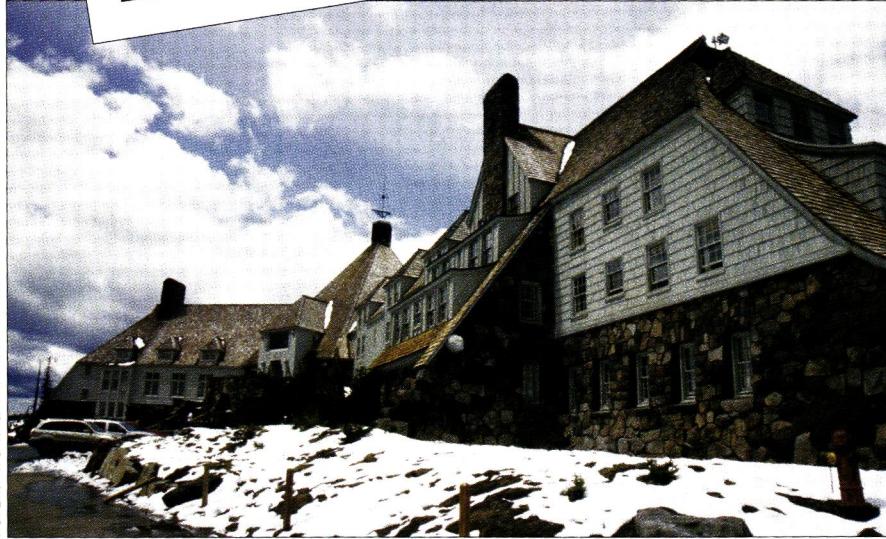


Robert Reamer's 1905 renovation of Lake Yellowstone Hotel turned a shoebox into a Victorian fantasy. In 1923 he added a fireplace using Batchelder Arts & Crafts tiles.

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Top: Couples would dance the night away six storeys below the tree house "orchestra loft" of the Old Faithful Inn. Above: Timberline Lodge (1938), sited on the timberline of Oregon's Mount Hood, was a WPA project with an artistic goal.

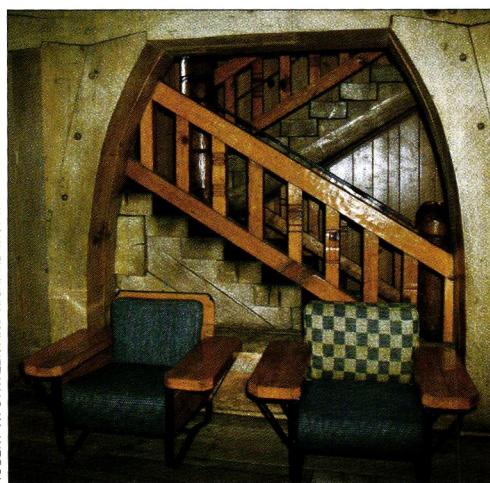
(1924, burnt 1966), Bryce Canyon Lodge (1925), and the Grand Canyon Lodge.

Oregon's Timberline Lodge (1938), whose initial designs were by Underwood, was one of the last of the great western lodges. Built self-consciously as an art work under the Works Progress Administration, Timberline Lodge is the culmination of all the trends that make up the western lodge. Cast overall in an expansive and austere version of the Shingle style, it is leavened by board-and-batten siding that leaves it more modern than rustic in appearance. A peaked, hexagonal headhouse echoes Mount Hood, at whose 6,000-foot timberline the lodge is sited. Its convex side thrusts toward the summit, while its concave side offers panoramic vistas of Mount Jefferson and the Cascade

Range to the south. Massive boulders found on site and laid in studied randomness form the base of the lodge and make it appear to grow from the mountain itself.

In the 1930s, the National Park Service called its wayside exhibits nature shrines. Perhaps some of the best of the western lodges can be thought of as nature cathedrals, at least in so far as such a thing might be conceived by the American transcendentalists, Ralph Waldo Emerson and Henry David Thoreau. At Timberline Lodge, hundreds of timberline arches—lancet or cathedral arches with clipped tops suggesting the mountain's timberline—are worked into the structure of the building. When one melds the mountain theme with the cathedral theme, the missing apexes of the timberline arches may be

ROBERT W. SWITZER AND RICHARD MOHR



The staircase from lobby to mezzanine at Timberline Lodge is framed by two inward curving posts topped by a lintel, the timberline arch that is a motif throughout the lodge.



The construction of Bryce Canyon Lodge, another masterwork by Underwood, began in 1924 using locally supplied stone, timber, and labor. It was commissioned by the Union Pacific Railway as a temporary structure until the company could cinch a better site.

In this 1910s postcard, a first-floor guest room at the Old Faithful Inn shows the building's load-bearing log construction. Some of the copper-topped washstands remain in use today.

meant to hint at an inexpressible fusion of the natural and the divine. An accident? Consider that Emerson was a lifelong friend of the father of Frank Furness, and a frequent guest in the Furness household as the architect-to-be was growing up. Frank Furness began his career in the atelier of Richard Morris Hunt—an early designer in the Stick style, which led to the Shingle style and to Timberline Lodge.

In any case, looking up from the lodge to the summit, one can't help but hope that just as nature provides the proper frames for lodges, lodges may eventually help us find the proper frames for nature. ■



Regular OHJ contributor **Richard D. Mohr** is the author of Pottery, Politics, and Art: George Ohr and the Brothers Kirkpatrick.

Closet Creations

When the bed leaves the bedroom, so can the closet



Before



After

A bedroom no longer needed for sleeping can offer a nice space for another activity. The same goes for the closet. Emptied out and stripped of its doors, it suddenly becomes an intriguing alcove ready for a new role.

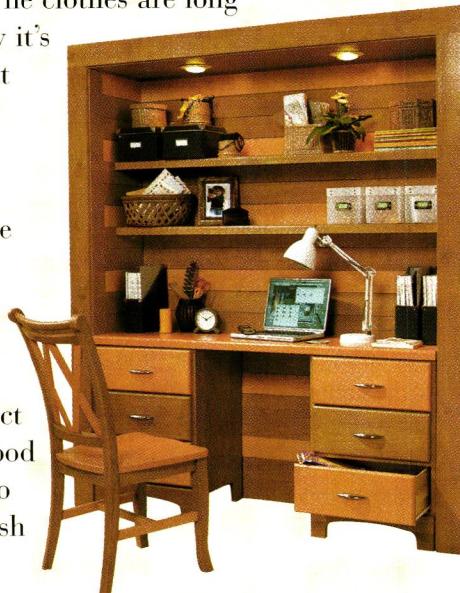
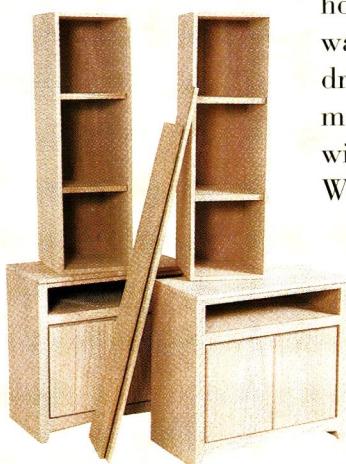
From Clothes to Shows

You might not think a closet could become a home entertainment center, but the one to the left offers positive proof. It was made from unfinished maple audio-video cabinets and shelf units. Before any of them were installed, the maple was given a coat of Minwax® Water-Based Pre-Stain Wood Conditioner to ensure even stain absorption. Then came an application of Minwax® Water-Based Wood Stain White Oak followed by two coats of Minwax® Polycrylic® Protective Finish Semi-Gloss. The clothes are long gone, but now it's the shows that go on.



Desk Job

A closet can easily become a space-efficient home office like the one shown here. The alcove was fitted with paneling, shelves, ready-made drawer cabinets and a desktop, all of them made of unfinished birch. The finishing started with a coat of Minwax® Water-Based Pre-Stain Wood Conditioner. Next, the two-toned stain effect was achieved using Minwax® Water-Based Wood Stain Cocoa and Cinnamon, followed by two coats of Minwax® Polycrylic® Protective Finish Semi-Gloss. It's a great place to work, and you can't beat the commute.



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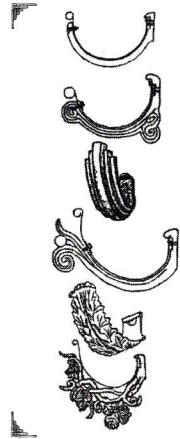
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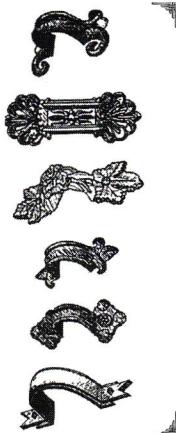
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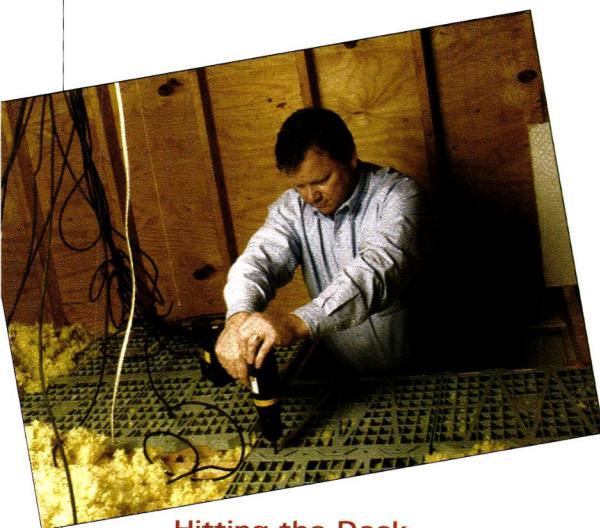
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Stepping Back in Time

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Suppliers

Listed below are a number of resources and suppliers for the old-house restorer. For an in-depth compilation of companies serving the old-house market, go to the "Restoration Directory" on oldhousejournal.com.

Arbors and pergolas, page 42

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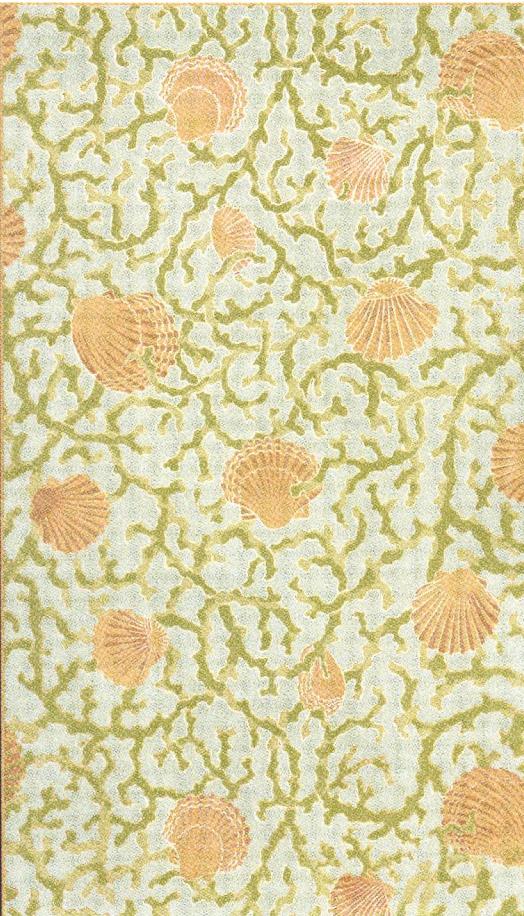
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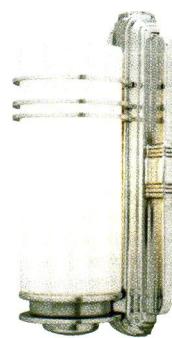
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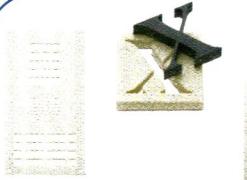
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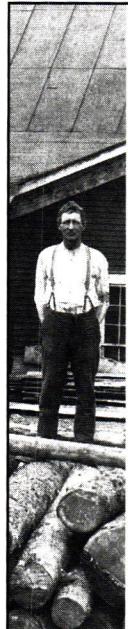
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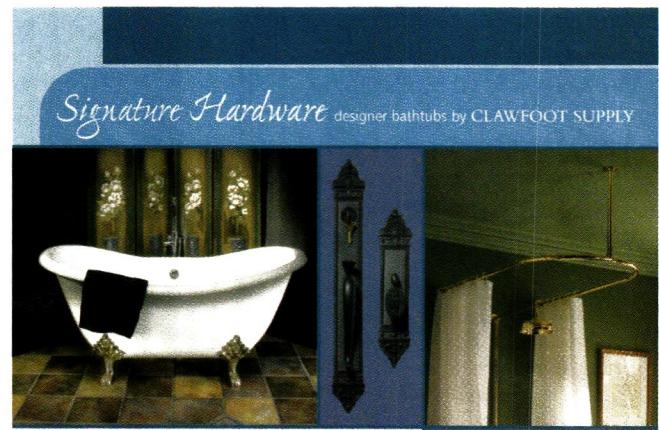
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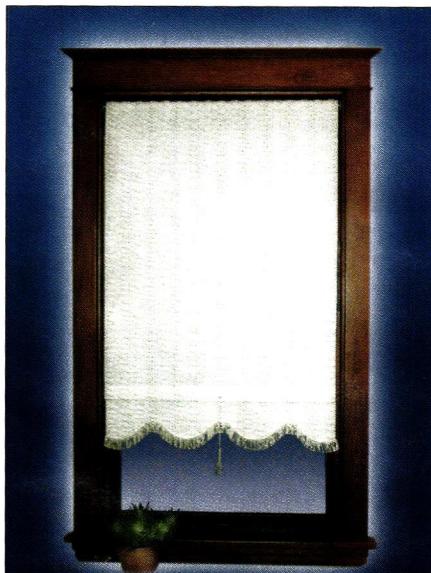


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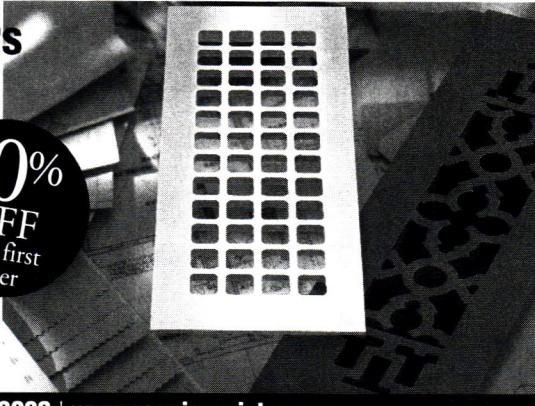
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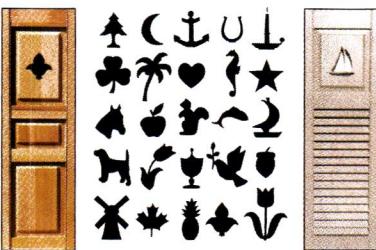
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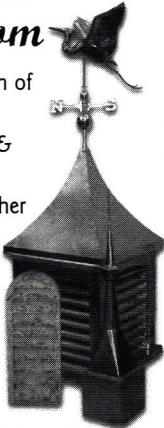
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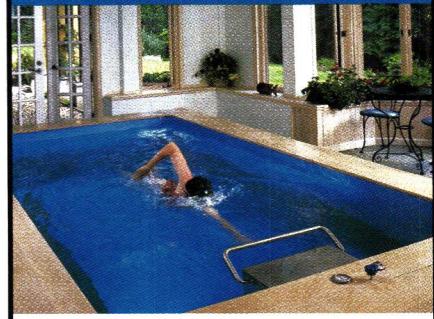
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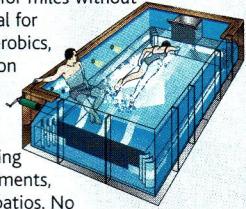
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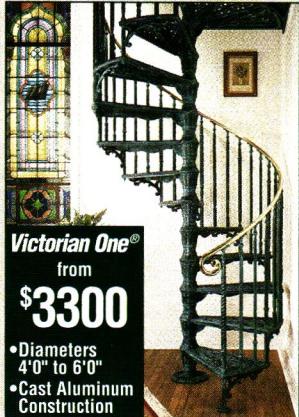
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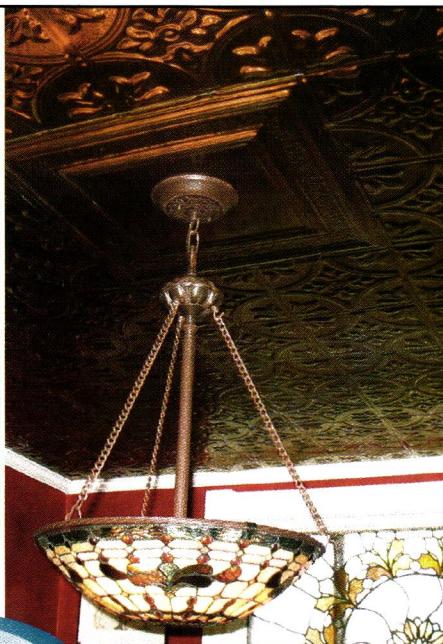


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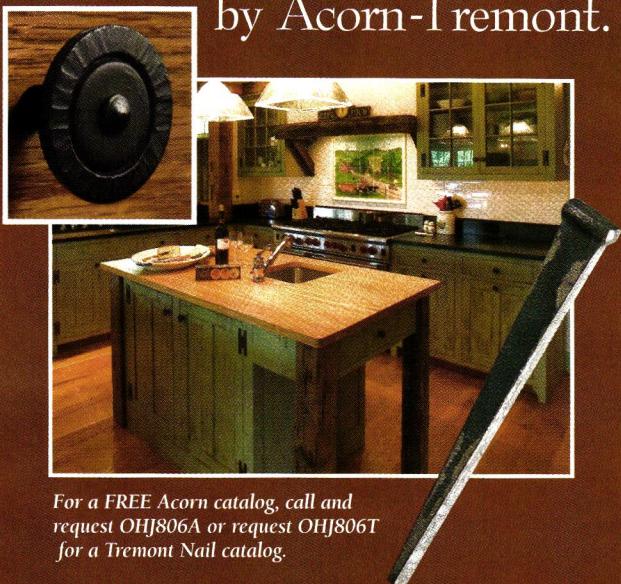
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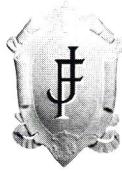
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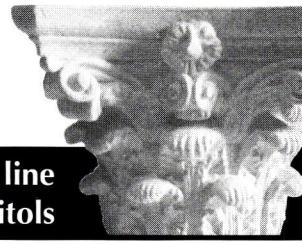


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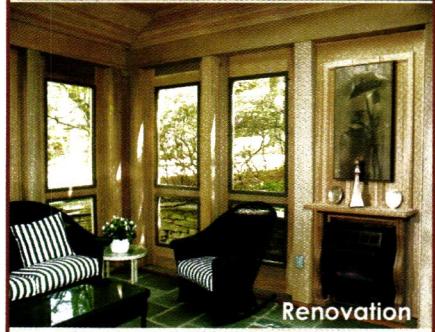


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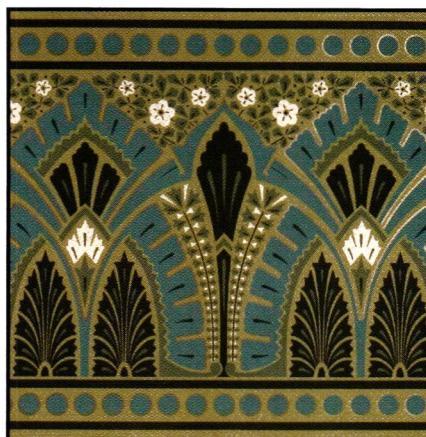
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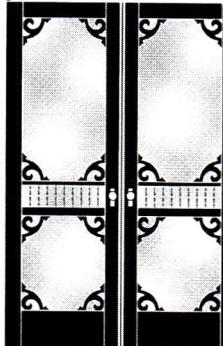
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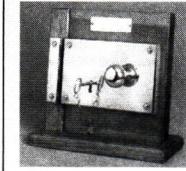
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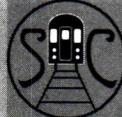
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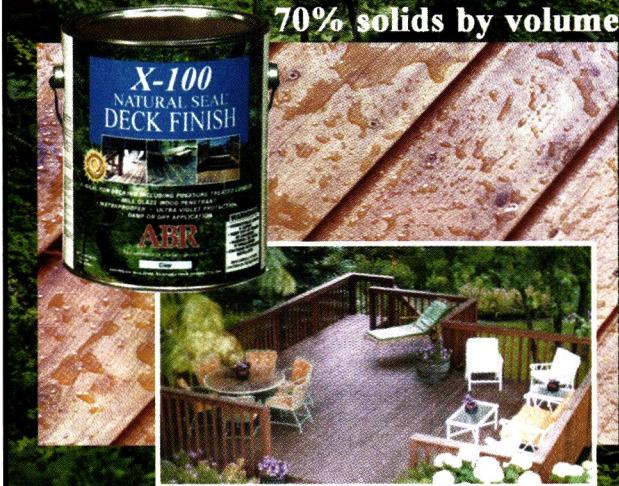
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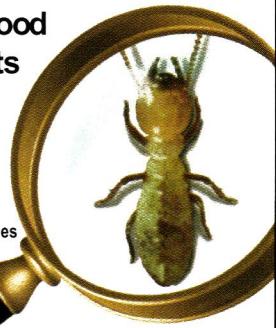


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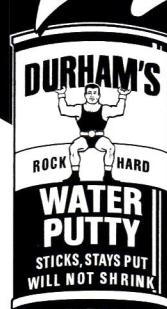
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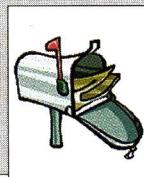
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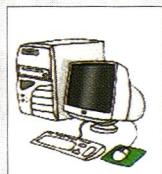
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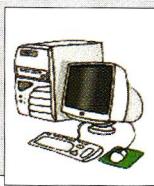
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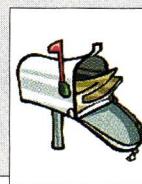
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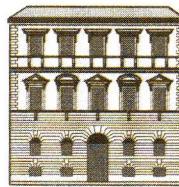
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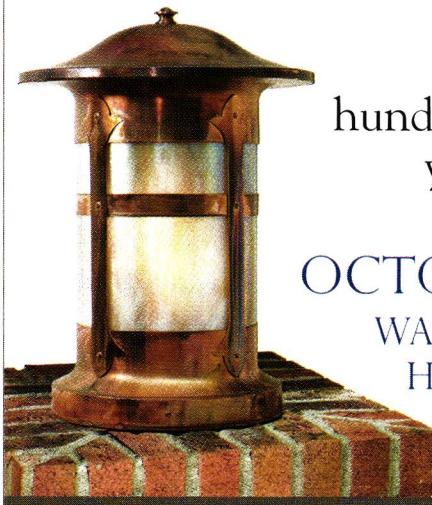
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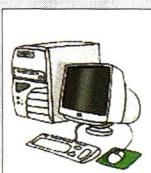
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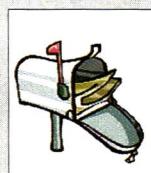
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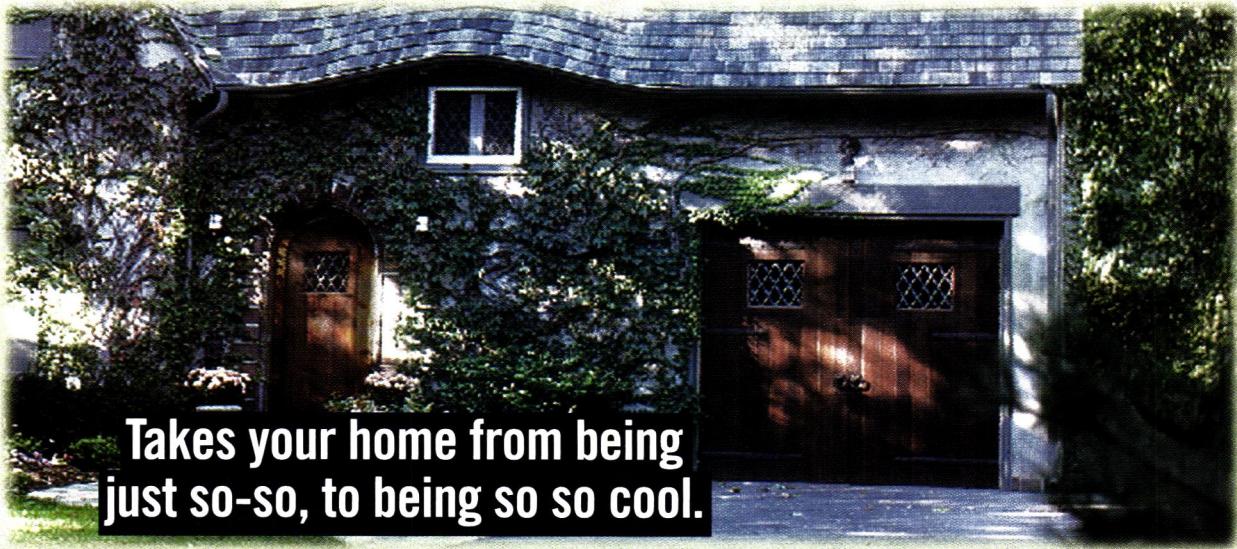
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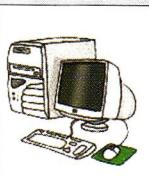
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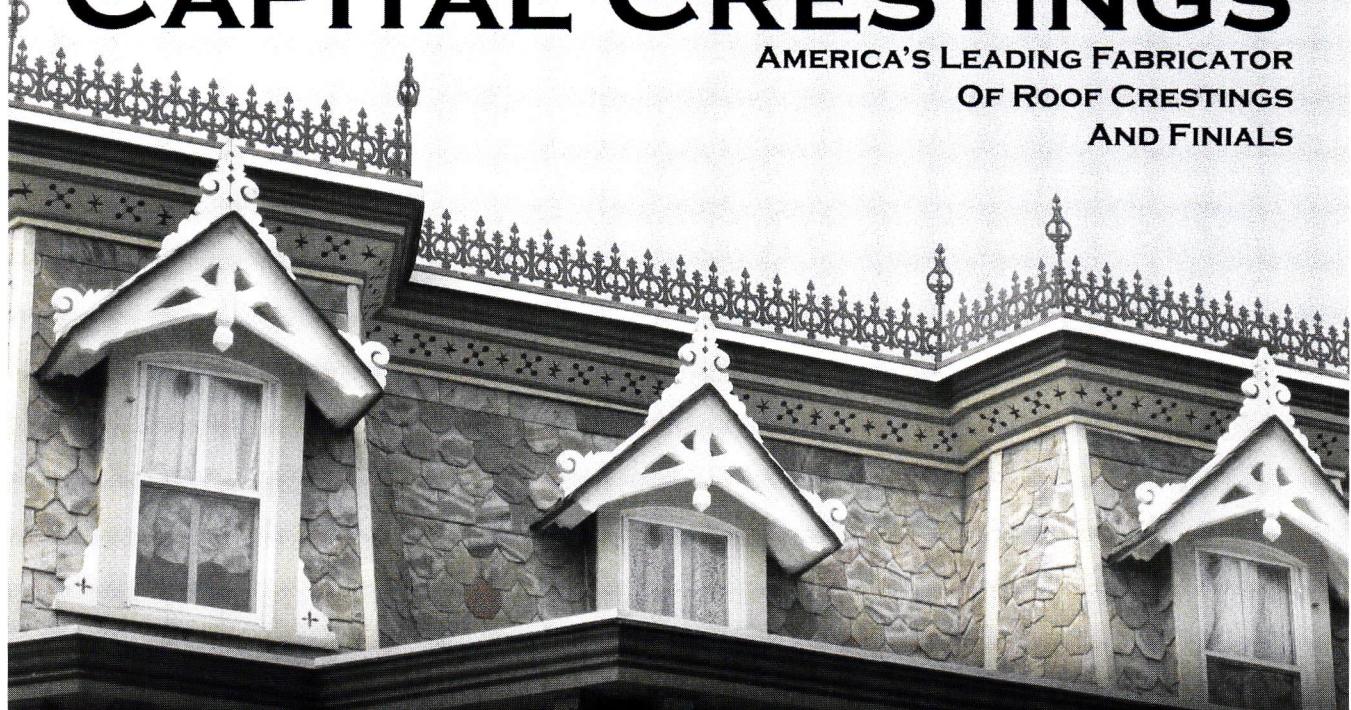
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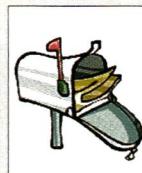
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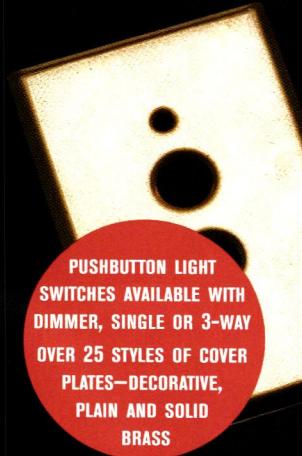
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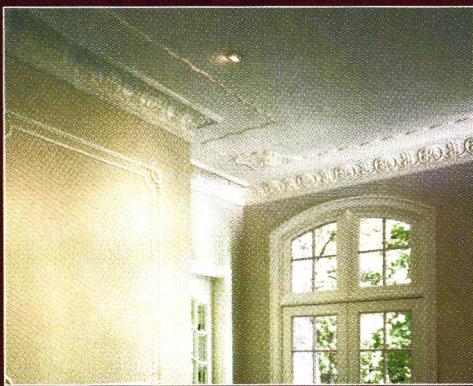
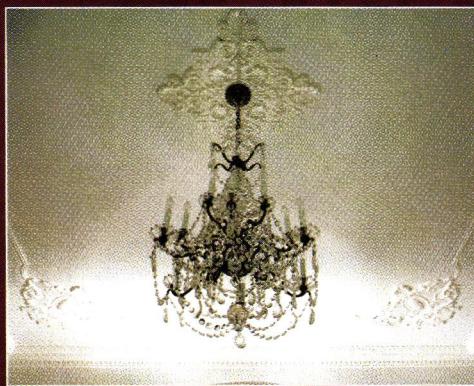
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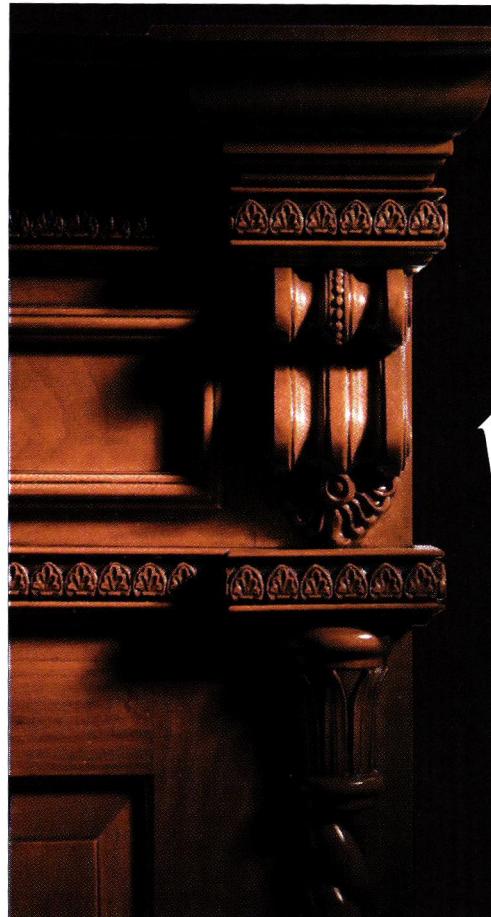
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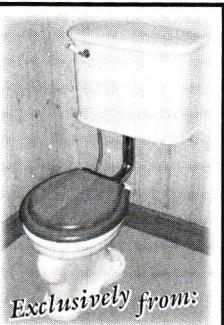
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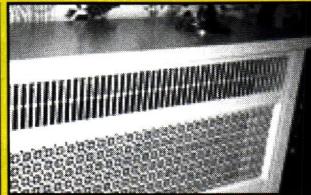
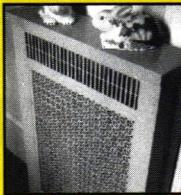
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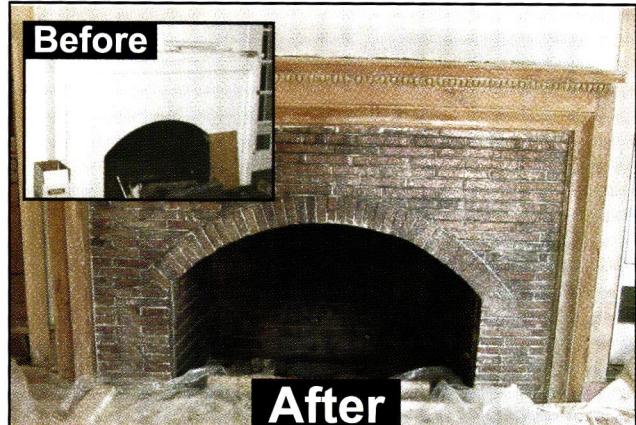
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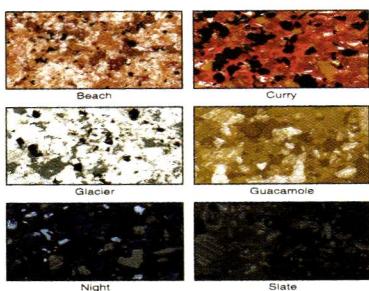
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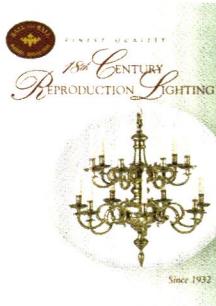
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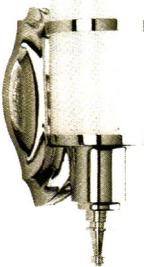
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FARMINGTON, CT — Langdon Hart House 1750. Meticulously restored and expanded by owner architect. Attention to detail in this stunning 4+ bedroom, 3 bath Colonial. On over an acre w/seasonal views of Farmington River. Stone terrace, 6 fireplaces/2 back ovens, wide board flooring, wainscoting, built-ins, central air. 3 miles from Farmington Village and 1.5 miles from Unionville. \$549,000. Cheryl Kebalo, RE/MAX 2000. 860-810-8491, kebaloc@sbcglobal.net



ORLANDO, FL AREA — Magnificent Queen Anne Victorian painstakingly built in 1989 from an amazing collection of antique parts: exquisite matched leaded/etched glass, walnut staircase, hardwood floors, tin ceilings & wainscoting, bathroom fixtures, lighting, etc. 15+ beautifully wooded acres - 41' screened pool - 12 minutes to mall - A+ schools. \$995,000. RE/MAX Realty Resources, Ruth Cosby, 888-756-5548, virtual tour @ www.ruthcosby.com.

HIGH SPRINGS, FL — Built circa 1898 this 4 bedroom/3.5 Bath home has been restored with careful selection of materials & attention given to every detail. Gourmet kitchen, luxury baths, amazing wood floors. Price includes 1 adjacent lot with commercial zoning (3 other lots also available). \$549,900. Tony Boothby, Coldwell Banker MM Parrish Realtors, 352-262-1159. More photos & virtual tour at www.TonyBoothby.com.



JOLIET, IL — Beautifully restored & impeccably maintained Tudor. 4 finished floors of living space! 3 bedrooms & 2 baths. Gourmet kitchen w/granite counters & maple cabinets. Hardwood floors & woodwork. Stunningly finished walk-up attic w/huge family room. Finished basement. Tons of character. Newer furnace, central air, & roof. Too much to list! \$299,900. Melody Hochevar, Coldwell Banker Honig-Bell, vmpgr. 815-773-6006 ext.146. www.MelodysHomeTeam.com

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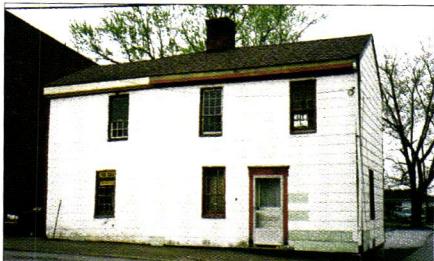
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NEW CASTLE, KY — New Castle's oldest building is for sale. Two-story log house circa 1790 on South Main Street is available for restoration on site. Saddlebag form house with central brick chimney. Restore as a business or residence. Includes a lot for an addition and parking. Property sold with a Historic Deed Covenant. \$6,000. Kentucky Trust for Historic Preservation, 502-875-1223. View on HistoricProperties.com

SPOTLIGHT HOUSE

RAPPAHANNOCK COUNTY, VA — Round Hill Farm - The heart of this picture perfect property is a tastefully remodeled 1770's farmhouse with a lodge-like ambience. Includes convenient kitchen, two bedrooms, two baths, three fireplaces, and great outdoor spaces. Dependencies include a barn, bunkhouse, spring house, cabana by the large pond, and numerous outbuildings. The 57 acres is mostly open, partially fenced and has great potential as a horse property. \$1,145,000. Cheri Woodard, Frank Hardy, Inc. 540-987-9080, cfwoodard@earthlink.net, www.cherewoodard.com.



NEW ORLEANS, LA — 19th Century Garden District Jewel. 2621 Prytania. Original chandeliers, moldings, 9 working fireplaces, Jacuzzi, large heated pool, and other unique details. Within walking distance of great restaurants and shopping. \$1,825,000. Anthony Posey, 504-895-4224 or cell: 504-382-4425. Anthony Posey Properties, Inc. Your New Orleans historic and luxury property expert.



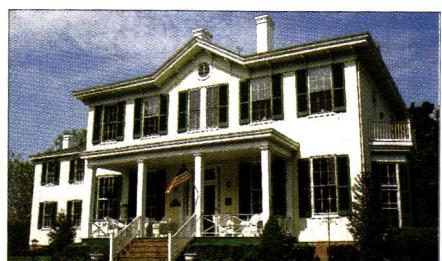
CENTERVILLE, MD — The Thomas House, circa 1798. 16-acre farm with 8-stall barn, sand riding ring, 2 run-in sheds, 5 pastures. On National Register. Brick Federal 4000 sq. ft. home w/12 foot ceilings, 7 fireplaces, 5 bedrooms, wide board floors, and boxwood gardens. Conveniently located between Washington DC, Wilmington, DE & coastal resorts. \$950,000. Skipper Marquess, Coldwell Banker Eastern Shore Properties, 410-924-3212, wmarques@bluecrab.org.



CENTERVILLE, MD — Mount Pleasant. Circa 1799 brick Georgian manor house on 2.72 acres w/private tree-lined drive. Meticulously restored w/10' ceilings on 1st & 2nd floors, 6 fireplaces, original woodwork, mantels & doors, marble bath, 5-zoned HVAC and in-ground pool. Convenient to Annapolis, Easton & Wilmington. \$1,100,000. Skipper Marquess, Coldwell Banker Eastern Shore Properties, 410-924-3212 or wmarques@bluecrab.org.



ELLICOTT CITY, MD — "The Kraft Victorian Cottage!" Stunning, southern-style Victorian on rolling 1+ acre. Lovingly maintained and carefully improved, this charming home, circa 1880, features 3 renovated levels w/hardwood flooring, 9+' ceilings, custom windows, radiator heating, central air. Detached two-car garage; landscaped front & side courtyard garden w/picket fence. Incredible house & property! Kimberly Kepnes, CBRB, 443-250-4241 cell/ 410-461-7600 office or www.kimberlykhomes.com

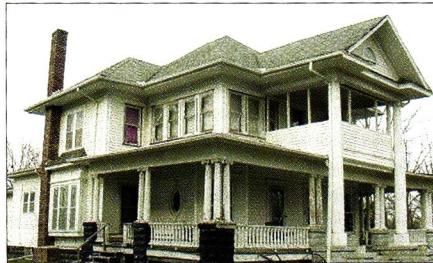


UPPER MARLBORO, MD — Circa 1855 Italianate Victorian, "Waverly Mansion." Grand entrance hall, spacious rooms, high ceilings, wood floors, luxurious master-suite, gourmet kitchen, 3-story staircase, 10 fireplaces, marble mantels. Equestrian facility w/manager apartment, 10 stall barn, 12 acres, Olympic size arena. Next to 6,000 acre park w/trails. \$1,599,000. Gestson & Associates - Historic Home Team, Long & Foster Realtors, 866-437-8766. gary@historichometeam.com

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BRIDGTON, ME — Circa 1825 classic Federal 12-room home on National Register plus caretaker's apartment. Historic details include: formal stairway w/hand carved mahogany railing, wideboard pine floors, 8 fireplaces with different mantles. Mature shade trees, serene gardens, stone walls, meadows, barns, sheds & octagon garden house on 5 acres. Near Long Lake Beach and skiing. \$579,900. Linda Griffin, Pleasant River Properties. 207-892-0900. www.LindaGriffinHomes.com

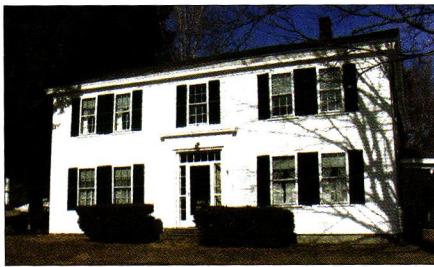


WHEELING, MO — Vintage Treasure. Gorgeous circa 1914 Victorian home features 3 bedrooms, 1 ½ baths, brick fireplace, grand oak staircase and basement. Original hardwood floors and woodwork. Just \$60,000! United Country — 1-800-999-1020, Ext 108. www.unitedcountry.com/old

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WASHINGTON, NH — Located in the Historic District of the quaint Town of Washington is this pearl of an early 19th Century Colonial on approximately 2 acres. Gourmet kitchen with granite counters, endless hardwood built-ins, large dining area. Original features maintained throughout. Attached barn would make a great antique shop. Close to Lake Sunapee year-round recreation area. \$299,000. David @ Historic & Distinctive Properties, 603-589-8047.



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CHARLOTTE COUNTY, VA — Circa 1905 two-story wood frame home on 1.3 acres in a very small town that permits some farm animals like horses, chickens, and ducks. 3200 sq.ft. w/3 bedrooms, 2 baths, 2 fireplaces w/gas logs, 2 closed-off fireplaces. Deck overlooking yard w/assorted fruit trees. \$125,000. United Country Davenport Realty, Keysville, Virginia. 888-333-3972. Floor plans & photos for home #4410 at www.davenport-realty.com



JAMAICA, VA — "Nesting Plantation" circa 1649 with later additions on the Rivah. Dock from sand beach. Original woodwork, floors and early mantels. 2700+ sq. ft. 6 fireplaces, 4 bedrooms, 2.5 baths. Screened porch with river view. All updated mechanicals including HVAC. New roofs. Cosmetic restoration nearing completion. 6 acres. Stable/barn. Paddocks. Gazebo. Garage. \$895,000. Dave Johnston, "The Old House Man"® AntiqueProperties.com 804-343-7123

KING WILLIAM COUNTY, VA — Sweet Hall, circa 1690-1720, is one of the finest examples of the Plantation Colonial style as noted in many architectural history publications. Located on over 6 acres on the banks of the Pamunkey River with private dock. Restored Manor House plus 2-bedroom caretaker's cottage with water views. Several dependencies on property and 2 cemeteries. River waterfront lots also available. www.purucorp.com or Dr. Gharse, 804-355-9975

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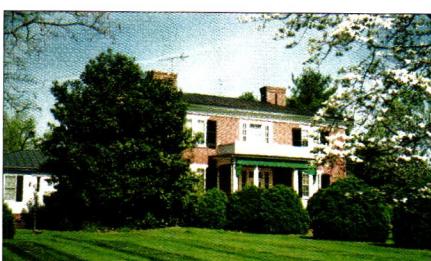
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LYNCHBURG, VA — Sidney F. Miller House. French Second Empire circa 1878 built by architect R.C. Burkholder. This 2400 sq. ft. house in Federal Hill Historic District is grand. 7 fireplaces, original mantels & ornamentation. Grand hall, parlor and dining room. Additional 1600 sq. ft. walk-out basement. HVAC. Reduced to \$249,000. Max Sempowski, Realtor, Antique Properties. 434-391-4855. www.oldhouseproperties.com

MINERAL, VA — Laurel Springs Farm. 120 acres where history & elegance merge! A pre-Civil War farmhouse/log cabin with massive stone chimneys surrounded by Civil War history. A majestic 4850 sq. ft. 1995 residence is also on property. Located near Frederick's Hall, historical data would indicate that the open fields of Laurel Springs were used for artillery practice. Cindy "J" 434-906-0274 www.PremierVirginiaProperties.com

MINE RUN, VA — Renovated & Restored, Authentic Victorian on 14+ acres, 4 large bedrooms, huge updated kitchen with island, fireplace, living room, dining room, grand foyer, pool, A/C, workshop/garage. The land is primarily open fields on 2 lots, one 10 acre lot with 4 bedroom perc. This property has the makings of a great horse farm. \$799,000. Cindy "J" 434-906-0274 photos @ www.PremierVirginiaProperties.com



PRINCE WILLIAM COUNTY, VA — The Foster House. A circa 1790 house moved and completely renovated by a true craftsman with remarkable detailing. 3 bedrooms, 2 1/2 baths, stone chimneys, copper roof. Numerous dependencies including smokehouse, pavilion and guesthouse. On 5 acres in Prince William, an easy commute to town. \$1,350,000. Justin H. Wiley, Frank Hardy, Inc. Realtors, 540-672-5603 or jwiley@farmandestate.net

SHENANDOAH VALLEY, VA — Belvidere, 20 acres. Completed in 1853 for Thomas McCue, and named Belvidere, "beautiful to see." In the family for 150+ years, Belvidere has met criteria for the state and national registries. Original central hall two-story, eight room brick house facing east. Flemish bond brickwork and timber cut and hewn from original plantation. Numerous outbuildings. \$1,495,000. Susan Rinehart. Mead Associates, 540-463-7168

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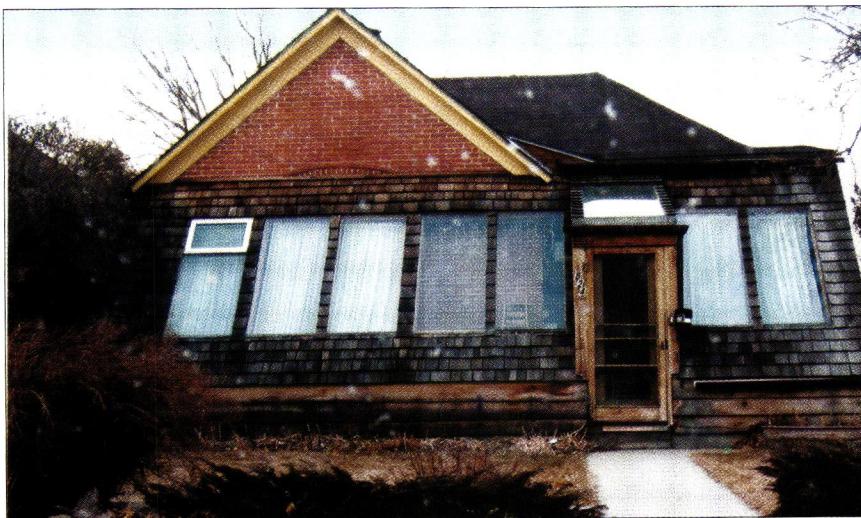
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Reading the Latest Edition

Sometimes houses are like books: You can't judge them by their covers. That is the case with these neighboring one-storey houses out West, which were composed around 1940. Both started out as gabled-els, garden variety bestsellers with headliner front porches. While one still clearly displays the imprint of this design (top), the other has since revised its jacket. The substantial addendum of vertical windows and wood shingles (above) obscures all of the original features on this title, while the skylight adds a new and unmatched geometric chapter.

"I call it the Greenhouse Effect," writes our contributor, "because the owner threw this greenhouse-shaped structure on right over the existing picture window and front door." Apparently, it's not just atmospheric gases that can raise temperatures; books sometimes have the same effect—and not just when they're hot off the presses. ■

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OLD-HOUSE JOURNAL (ISSN 0094-0178) is published bimonthly for \$27 per year by Restore Media, LLC, 1000 Potomac St., NW, Suite 102, Washington, DC 20007. Telephone (202) 339-0744. Subscriptions in Canada \$35 per year, payable in U.S. funds. Periodicals postage paid at Washington, D.C., and additional entries. Postmaster: Send address changes to OLD-HOUSE JOURNAL, P.O. Box 420235, Palm Coast, FL 32142-0235.